DOCUMENT RESUME

ED 176 331 CS 205 196

AUTHOR Malloy, Ione M.
TITLE Curriculum Guide: Irish Literature and Related Arts, Grades 11 and 12.
INSTITUTION Boston Public Schools, Mass.
PUB DATE May 77
NOTE 275p.

EDRS PRICE MF01/PC11 Plus Postage.
DESCRIPTORS Art; Audiovisual Aids; Biographies; *Cultural Awareness; Cultural Background; Drama; Films; Foreign Countries; *History; *Learning Activities; Literary Analysis; *Literature Appreciation; Music; Novels; Poetry; Secondary Education; *Short Courses; Short Stories
IDENTIFIERS *Ireland; *Irish Literature

ABSTRACT

Developed to meet the needs and interests of eleventh and twelfth grade inner city students who demand that literature be relevant to life, this curriculum guide provides material for a minicourse in Irish literature that aims at a comprehensive exposure to Irish culture through Irish literature, historical accounts, music, and art. It contains detailed guides for helping students to learn about the following: three plays; the novel "The Informer" by Liam O'Flaherty; a film version of "The Informer"; Brendan Behan's autobiographical story, "Borstal Boy"; four short stories; seven films; the development of Irish family trees; the Irish newspaper; limericks; two poems; art; and music. Supplementary materials include suggestions for teaching approaches for the minicourse, a first-day handout to stimulate students' interest in Ireland, suggestions for a "slide tour" of Ireland, biographical information about Brendan Behan and about 15 Irish patriots honored by the Irish government with commemorative postage stamps, an account of the early Irish-American connection, a crossword puzzle related to Ireland, and a selected bibliography of print publications and phonograph records about Ireland. Appendixes provide information about the Irish uprising from 1916 to 1922 and words to a phonograph record of songs about the uprising; an outline of Irish history; an educational bulletin about Northern Ireland; and review questions for filmstrips about Ireland. (GT)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U S DEPARTMENT OF HEALTH.
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED176331

Curriculum Guide
Irish Literature and Related Arts

Ione M. Malloy

Copyright reserved by author.
© A 846540

Boston, Massachusetts
May 1977
SCHOOL DOCUMENT NO. 2-1977
A PUBLICATION OF THE BOSTON PUBLIC SCHOOLS

CS203196

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Ione M. Malloy

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

No portion of this document may be reproduced in any form without permission in writing from the Superintendent of the Boston Public Schools.

Copies of this document may be purchased. Checks should be made payable to the City of Boston and sent to Mr. Edward J. Winter, Secretary, Boston School Committee, 26 Court Street, Boston, Massachusetts 02108.

Price $

SCHOOL DOCUMENT NO. 2 -1977

CURRICULUM GUIDE

IRISH LITERATURE AND RELATED ARTS

Grades 11 and 12

A Publication of the Boston Public Schools

MARION J. FAHEY, Superintendent

4

SECONDARY SCHOOL CURRICULUM GUIDE
IN
IRISH LITERATURE AND RELATED ARTS
FOR
GRADES 11 AND 12

SCHOOL COMMITTEE OF THE CITY OF BOSTON

Kathleen Sullivan, President

David I. Finnegan, Attorney	Elvira Pixie Palladino, Treasurer
John J. McDonough, Attorney	Paul R. Tierney, Attorney

City of Boston,
In School Committee,
May 9, 1977

ORDERED: That the CURRICULUM GUIDE IN IRISH LITERATURE AND RELATED ARTS For GRADES ELEVEN AND TWELVE IS HEREBY ADOPTED and that 1,000 copies be printed as School Document No. 2 - 1977.

Attest:

EDWARD J. WINTER
Secretary

6

CURRICULUM GUIDE
IRISH LITERATURE AND RELATED ARTS
HIGH SCHOOL

HELEN M. MORAN

Associate Superintendent

CURRICULUM COMMITTEE

ART

Henry Augustine Tate

COVER: Henry Augustine Tate

BIBLIOGRAPHY

Jim Ford, Boston Public Library

Ione Malloy

BIOGRAPHY

Thomas Brown, Chairman

Maureen Connelly
Rona M. Fields
Martin P. Harney, S.J.
Moira O'Connor Jenks
Katie Kenneally
Helen Landreth
Donald McCaughan, M.D.
Ione Malloy
Jeremiah Murphy
Maurice R. O'Connell
Henry Augustine Tate
Jacqueline Van Voris

FILMS

Barbara Colbert
Maureen Connelly
Deirdre Hennigan
Ione Malloy

MUSIC

Deirdre Hennigan
Ione Malloy
Paddy Moloney
Peter O'Malley

REVIEWERS

Mr. Thomas Brown, History Department, University of Massachusetts
Mrs. Laura Cooper, Institute for Learning and Teaching, U.Mass.
Dr. Marie T. Hayes, Boston Public Schools
Mrs. Carmel Heaney, Consul General of Ireland, Boston
Mrs. Moira O'Connor Jenks, journalist
Mrs. Kathleen Lawlor, President, Eire Society, Boston
Dr. Francis Phelan, Irish Studies, Stonehill College, Mass.

CONTENTS

SUPERINTENDENT'S PHILOSOPHY
ACKNOWLEDGMENTS
PREFACE
INTRODUCTION

DID YOU KNOW - A First-day Handout for Students 1

A Slide Tour of Ireland 2

Teaching Guides to Three Plays:

- The Rising of the Moon by Lady Gregory 19
- Cathleen Ni Houlihan by William Butler Yeats 21
  - Arms of the Four Provinces 23
  - Song: Four Green Fields 24
- Riders to the Sea by John Millington Synge 25

Teaching Guides to the Novel and Film:

- The Informer by Liam O'Flaherty 28
  - The Trial of Gypo Nolan: A Dramatization by Ione Malloy and Josephine Murphy 39
- The Informer, produced by John Ford 45
  - Fifty Milestone Films 50

Teaching Guide to Borstal Boy by Brendan Behan 52
- Biography of Brendan Behan 64

Teaching Guides to Four Short Stories:

- "The Sniper" by Liam O'Flaherty 68
- "The Confirmation Suit" by Brendan Behan 70
- "Counterparts" by James Joyce, with comments by John V. Kelleher 72
- "The Return" by Lord Dunsany, with introduction by Moira Jenks 75

Teaching Guides to Seven Films at South Boston High School:

- Brendan Behan's Dublin 77
- Eamon de Valera 80
- Man of Aran 82
- The Orange and the Green 85
- A Place Called Ardoyne 88
- Seamus Heaney: Poet in Limboland, reviewed by Maureen Connelly 91
- Suffer the Little Children 94

Catalogue of Films Available on Free Loan from Consulate General of Ireland, Boston 97

The Family Tree -- A Teaching Guide 98
- Ancestral Tree 100
- Maps: Map showing location of family names 101
  - Map showing Provinces and Counties of the Irish Republic and Northern Ireland 102

The Irish Newspaper -- A Teaching Guide 103

Teaching Guides to Poetry:

- Limericks Teaching Guide 105
  - Limericks 107
- "Finnegan's Wake": An Oral-Dramatic Approach by Marilyn A. McCaffrey 110
  - "Finnegan's Wake" 113
- "The Old Man of Killyburn Brae": An Oral Dramatic Approach by Marilyn McCaffrey 115
  - "The Old Man of Killyburn Brae" 118

The Early Irish-American Connection:

- George Washington's Message to the Patriots of Ireland 120
- Evacuation Day: March 17, 1776, by Joan W. Sullivan 122

The Art of Ireland by Henry Augustine Tate 124

Paddy Moloney on Traditional Irish Music with Derek Bell on the Harp 128

Biographies of Irish Patriots Honored by the Irish Government with Commemorative Postage Stamps:

- St. Oliver Plunkett (1625-1681) by Martin P. Harney, S.J. 142
- Jonathan Swift (1667-1745) by Moira Jenks 148
- Wolfe Tone (1763-1798) by Helen Landreth 151
- Daniel O'Connell (1775-1847) by Helen Landreth with Maurice O'Connell 155
- Robert Emmet (1778-1803) by Helen Landreth 161
- Charles Stuart Parnell (1846-1891) by Thomas Brown 170
- Michael Davitt (1846-1906) by Rona M. Fields 172
- Sir Roger Casement (1864-1916) by Ione Malloy 175
- William Butler Yeats (1865-1939) by Henry Augustine Tate 177
- James Connolly (1868-1916) by Donald McCaughan, M.D. 180
- Countess Markievicz (1868-1929) by Ione Malloy 183
- Padraic Pearse (1879-1916) by Helen Landreth 186
- Terence MacSwiney (1879-1920) by Jacqueline Van Voris 193
- Eamon de Valera (1882-1975) See film guide
- Kevin Barry (1902-1920) by Jeremiah Murphy 198

Biographers of the Irish Patriots 201

Crossword Puzzle 204

A Selected Bibliography 207

Appendixes:

- A. The Irish Uprising: 1916-1922. Words to the CBS legacy record. 211
  - Proclamation of the Provisional Government of the Irish Republic 218
  - Brief biographies of the signatories of the Proclamation 219
  - Pearse's Surrender as told by Senator Dr. James Ryan 226
- B. Outline of Irish History 234
- C. Chronology of Events in Northern Ireland 235
  - Song: "The Men Behind the Wire" 238
- D. Northern Ireland (A Bulletin of the Time Education Program) 239
- E. Review Filmstrip Questions from Eire--The Irish Republic (Eye Gate)
  - The Historic Background 253
  - People, Education, Transportation 255

SUPERINTENDENT'S PHILOSOPHY

The future of our nation depends to a marked degree on the quality of its educational programs. This concept has been historically nurtured in the Boston Public Schools. Now, as never before, our school system encompasses this thinking with the theme, "Excellence in Education." It is evident beyond discussion that recent years have brought kaleidoscopic change. That we face a future holding turbulence and rapid obsolescence is obvious. Only by meeting these challenges today with unusual insight and perspective will our educators be able to guide our students to a higher, more hopeful, and better tomorrow.

This curriculum guide has been prepared by an experienced teacher whose professional competence and talent are reinforced by total dedication. In her work, she has tapped a wide variety of resources, including peers in education, students for whom the programs were developed, parents and professionals and community groups. The charge of the curriculum writer has been to develop meaningful educational programs for students, which would equip youth for living in a modern, complex society. The resulting curriculum provides for the students' mastery of basic skills, so necessary for stability in a competitive, changing world. It also allows for the students to think, attain knowledge, solve life problems, and most important, to pursue a happier, fruitful life.

A guide, such as this one, outlines a structure upon which the competent teacher can build a course. This curriculum guide provides the skeletal core which should be expanded by the teacher to serve the needs of the student. It contains pertinent reference information for the teacher to utilize his or her skills and knowledge of the subject matter in the educational process.

Curriculum is in a constant state of flux and requires periodic revision and updating. In accomplishing these changes our schools offer students a relevant education. The conscientious teacher accepts the standards of the curriculum guide only as a starting point. It is the balanced blend of a well developed curriculum, implemented by the effective teacher, that leads to the desired objective of "excellence in education."

MARION J. FAHEY
Superintendent

ACKNOWLEDGMENTS

Grateful acknowledgment is made for permission to include the following copyright material in this curriculum:

The song "Four Green Fields" by Tommy Makem. Reprinted by permission of Tommy Makem.

The song "The Men Behind the Wire" by Pat McGuigan. Reprinted by permission of Waltons' Piano and Musical Instrument Galleries (Publication Department) Ltd., Dublin, Republic of Ireland.

Text of The Irish Uprising: 1916-1922, a CBS legacy collection record produced under the direction of Goddard Lieberson. Printed by permission of CBS Records.

"Map showing location of family names" and "Map showing provinces and counties of the Irish Republic and Northern Ireland" in the Encyclopaedia of Ireland. Copyright 1968. Reprinted by permission of Allen Figgis & Co., Limited, Dublin, Republic of Ireland.

"Evacuation Day: 1776" by Joan W. Sullivan, Producer, WGBH Education Foundation, Channel 2, Boston. Printed by permission.

"Who Were the Executed Leaders?" and excerpt from "British Burn Out Irish Rebels in Fiery Post Office Siege" by Senator Dr. James Ryan in the Special Anniversary Issue, "1916 - The Irish Rising - 1966," of the Boston Globe Magazine, Sunday, May 1,1966. Reprinted by permission of the Boston Globe newspaper.

Northern Ireland history booklet, edited by Brian J. Brown. Reprinted by permission of Brian J. Brown, Time Education Program, Rockefeller Center, New York.

Limericks numbers 9 - 16 inclusive. From Limericks, 3, by Betty Jane Wagner. Interaction: A Student-Centered Language Arts and Reading Program. James Moffett, Senior Editor. Copyright 1973 by Houghton Mifflin Company. Reprinted by permission. Limericks 17 - 19 inclusive. From An Explosion of Limericks, by Vyvyan Holland. Copyright 1967 by Funk and Wagnall's Co. Reprinted by permission.

Limericks 20 - 21 inclusive. From Laughable Limericks, by Sara and John Brewton. Copyright 1965 by Crowell Co. Reprinted by permission.

"St. Oliver Plunkett, Primate of Ireland, Martyr" by Martin P. Harney, S.J. in the Bulletin of the Eire Society of Boston, October 1975, Vol. 34, George Ryan, Editor. Revised and reprinted with permission under the title "St. Oliver Plunkett, Martyr and Successor of St. Patrick."

Dramatization of "The Trial of Gypo Nolan" by Ione Malloy and Josephine Murphy. From THE INFORMER by Liam O'Flaherty by permission of Harcourt Brace Jovanovich, Inc. All rights in this dramatization reserved including the right of performance.

Photographs of the Chieftains by Nick Passmore in "The Happy Madness of the Marathon and the Chieftains," April 27, 1976 issue of the Boston Phoenix. Reprinted by permission of free lance photographer Nick Passmore.

"The Rose Tree," "Sixteen Dead Men," and "Easter 1916" are reprinted with permission of Macmillan Publishing Co., Inc. from COLLECTED POEMS of William Butler Yeats. Copyright 1924 by Macmillan Publishing Co., Inc., renewed 1952 by Bertha Georgie Yeats. Microfiche reprint of these poems with the permission of Michael Yeats and Miss Anne Yeats.

Filmstrip review questions based on the text of the Eye Gate Media series, Eire - The Irish Republic.

Grateful acknowledgement is also made to Simmons College-Jamaica Plain High School Collaborative (Phase II, Chapter 636), for a contribution of two hundred and fifty dollars towards defrayment of manuscript typing costs, and to Copyquick, Inc., Cambridge, for the ancestral tree.

Preface

South Boston High School was the recipient in October 1974 of a $4,000 matching fund National Defense Education Act grant for the purchase of materials to develop a multi-media approach to the teaching of Irish literature. This course would combine the music, art, and history of Ireland with the literature, showing the interdependence of the arts in Irish literature. The hope, as stated in the original proposal filed in April 1973 with the Massachusetts Board of Education, was that the South Boston youngster of Irish ancestry would stand more firmly when he had found and nurtured his own ancestral roots. Desegregation now makes it more imperative for such a course to exist, since many students are no longer attending community high schools. There has, furthermore, developed in Boston an increased interest in multi-ethnic studies. With this curriculum, an outgrowth of the initial NDEA grant, all Boston students, whether of Irish heritage or not, can become familiar with one of the great and oldest nationalist movements in the world, and with one segment of the world's great literature.

Although many of the greatest Irish writers are represented, this curriculum is based on student interest, not literary authority, along the general theme of Ireland's struggle for freedom, a struggle that has many ties with America. The course was developed to satisfy the tastes and interests of an inner city school where students demand relevance of literature to life. The material detailed is more than sufficient for a mini course in Irish literature lasting seven weeks, open particularly to students in the junior and senior levels of high school. The course aims at a saturation of Irish culture through music, art and literature, so that, when the student enters the classroom, it is as if he is stepping into a foreign country; and at the end of the course, as if he has been to Ireland.

Because Irish literature cannot be fully understood without knowledge of Irish history, and because most of the great Irish writers have been political commentators as well, the course endeavors to establish the main political events and historical figures of Ireland. These stories from history are heroic and exciting in themselves, a mythology that has developed over the centuries since the defeat of James II at the Battle of the Boyne, and that is evolving today in the continuing struggle of Northern Ireland.

With literary and historical background sufficiently established in this elementary course, students can then read intelligently any work in Irish literature, understand with increased awareness daily newspaper and evening news TV flashes on violence in Northern Ireland, or work independently on advanced courses in Irish literature, as they have in the past at South Boston High School.

It is hoped that this curriculum will provide sufficient help for the teacher who would like to teach Irish literature, but does not have sufficient time or background in Irish studies to prepare a substantial course or assemble material that is relevant and of interest to the high school student. This curriculum, therefore, is intended to serve as guide and source book, with sections on Irish art, music, history, and films at South Boston High purchased by NDEA grant. It contains original work by Irish scholars in the Boston area as well as reprints of copyrighted material not assembled anywhere before. This curriculum could serve as an archetypal work for other ethnic studies.

I wish to thank all the educators, artists, scholars, musicians, and publishers who contributed so generously to this curriculum, out of their love for Ireland and concern for the students of Boston. I am grateful also to Miss Marion Fahey, who, when state funds were being withheld from the city of Boston in the winter of 1973, located a grant for South Boston High for the development of an Irish literature program.

Ione Malloy
English Department
South Boston High School

Introduction

A pleasant slide tour through Ireland, or a viewing and discussion of the film Suffer the Little Children, are two arresting ways to begin a course in Irish literature, especially if it is taught as a mini course in a segmented elective literature program with new students signing in during the first few days.

Assignment of the major novel of the course, The Informer, for home reading should parallel class work in three plays by major Irish authors - Cathleen Ni Hoolihan by Yeats, The Rising of the Moon by Lady Gregory, and Riders to the Sea by Synge - in order to build literary and historical background. Reenactment of the trial of Gypo Nolan by the revolutionary organization as dramatized in this curriculum with permission of the publishers and approval of the author Liam O'Flaherty, helps bring the immediacy of the drama to all students, but especially to those students in an ungraded class of juniors and seniors who are less able or have less disposition to read. Experience has proven the value of time spent comparing the novel with John Ford's film version of The Informer. A teacher knows a character in a novel has come alive to students when, as has happened in past years at South Boston High, the halls of the school echoed at lunch time with Victor McLaglen-like bellows of "GY-PO-O-O-O-O-O-O-O-o-o-o-ooo."

The second major work assigned could be Behan's Borstal Boy. Alternate suggestions, which have been tried successfully at South Boston High School, are the plays of Sean O'Casey (Juno and the Paycock, The Plough and the Stars), Behan's The Quare Fellow, and Beckett's Waiting for Godot. Class time during the reading of these home assignments should be spent on discussing the work and working on any of the activities suggested in the curriculum: researching the family tree; reading and analyzing the Irish newspaper; reading short stories and poetry (limericks or poems like Yeats' "The Rose Tree"); viewing films on Northern Ireland (The Orange and the Green, A Place Called Ardoyne) and relating the problems raised in the films to the literature being read; reviewing Irish history with film strips; studying the art and music of Ireland. The music could include ballad folklore from the CBS record The Irish Uprising: 1916-1922 in Appendix A of this curriculum, or traditional instrumental music by groups like Paddy Moloney, who contributed the section on Irish music to this curriculum and who has played in Irish Bicentennial concerts recently in Boston.

The biographies of Irish patriots, restricted here to those honored by the Irish government with postage stamps, are intended to serve as background information for teachers, as well as hand-out biographies for students as the need arises from the literature or history. The stated aim given to biographers was "to get vivid, readable, dramatic biographies of the Irish patriots at the culmination of effort or achievement, so that high school students might read them with interest if the teacher were unable, because of lack of time or background, to develop and present the material himself." The signed biographies were to serve the additional purpose of identifying names associated with Irish culture and scholarship in the Boston area: Helen Landreth, Martin Harney, S.J., Thomas Brown, Jeremiah Murphy, Jacqueline Van Voris, Donald McCaughan, M.D., Rona Fields, Moira O'Connor Jenks, Maurice O'Connell (direct descendant of Daniel O'Connell) and Henry Augustine Tate. Slides of the patriots made from stamps will be available with this curriculum; students can use the biographies to prepare a visual panorama of Irish history in oral reports.

Since the Irish literature curriculum originated in the South Boston community, and the Dorchester Heights national monument is located behind South Boston High, Evacuation Day or St. Patrick's Day has been traditionally celebrated in the classroom with a brief study of George Washington's message to the patriots of Ireland, a reading of the history of "Evacuation Day: 1776" by Joan W. Sullivan of Channel 2 TV, and a dramatic reading of "Finnegan's Wake"by students using the method developed at South Boston High School by Dr. Marilyn McCaffrey. Students, as well as some critics who question the legitimacy of equating the St. Patrick's Day Celebration in South Boston with Evacuation Day, are sometimes surprised to learn that the password that first Evacuation Day was "Boston," and the reply was "St. Patrick," in recognition of the many Irishmen who fought so bravely in General Washington's Continental Army to throw off the yoke of the ancient enemy of Ireland and of the fledgling United States.

The sections on Irish history in the Appendix - the outline of Irish history and the "Chronology of Violence in

Northern Ireland" - can be used as handout sheets for students. The booklet on Northern Ireland, published by Time Education Program, contains valuable background information for the teacher, but also sections of vital interest to students. As the course progresses, students should assemble handouts in a folder and draw up their own Table of Contents. This folder can be consulted by students at the end of the course in order to work out the Crossword Puzzle which summarizes the material covered in the course.

The seven films listed in the curriculum are available at South Boston High School for the use especially of other teachers in the Boston school system who are teaching courses in the Irish ethnic heritage.

DID YOU KNOW

IRELAND IS ONLY THE SIZE OF MAINE.

THE LARGEST DOG IN THE WORLD IS THE IRISH WOLFHOUND. He is a symbol of loyalty and doggedness because of his faithfulness through the centuries on the battlefields of the Kings of Ireland.

THE CHRISTMAS WINDOW CANDLE WAS BROUGHT TO AMERICA FROM IRELAND, where it was a symbolic welcome to the Holy Family, who were turned away from the inn at Bethlehem. The candle in the window was also a symbol of the most prized of ancient Irish virtues, the great virtue of hospitality, welcoming any stranger, or possibly the outlawed priest hidden nearby, who might come in or say Mass in their home.

THE ORIGINAL HALLOWEEN JACK-O'-LANTERN WAS AN IRISH POTATO OR TURNIP. Halloween was not celebrated in America until the terrible potato famine in Ireland in the 1840s forced thousands of Irish immigrants to America. The change from potato or turnip to the orange pumpkin jack-o'-lantern was made in the New World.

ONE OF THE FAMINE HOSTELS FOR FAMINE VICTIMS OF THE 1840s WAS LOCATED IN South Boston at East Second and M Streets.

THE WORD "BOYCOTT" COMES FROM IRELAND. THE TACTIC OF THE BOYCOTT WAS initiated first in Ireland against a retired English Army officer, Captain Charles Cunningham Boycott of County Mayo, who represented the estate interests of an English absentee landlord, the Earl of Erne. When Captain Boycott tried to collect rents from tenants despite their poor crops, or to evict them if they could not pay their rent in full, the Irish peasantry placed Captain Boycott "under ban," cut off his food supply, and forced him to import hundreds of British soldiers from Northern Ireland to protect the harvesters of his crop. The "Boycott" was successful, and the captain was driven out of the country.

THE LONGEST RECORDED HUNGER STRIKE, LASTING 94 DAYS, WAS ENDURED BY IRISH patriots in Cork Prison, Ireland, from August 11 to November 12, 1920. (Guinness Book of World Records, 1973).

THE MEDAL OF HONOR, THE HIGHEST MEDAL AWARDED FOR BRAVERY BY THE UNITED STATES, was instituted by President Lincoln in 1862. Since that time, 202 Irish-born men have received the award, a record number.

THE PASSWORD FOR EVACUATION DAY was "Boston."

THE REPLY WORD WAS "St. Patrick."

GEORGE WASHINGTON WAS MADE AN HONORARY member of the Sons of St. Patrick in Philadelphia, in 1781.

THE FIRST AMERICAN OLYMPIC FLAG went up in 1896 for James B. Connolly of South Boston, winner of the "hop, skip, and jump" event.

A Slide Tour of Ireland

by Ione Malloy

This slide tour follows a counter-clockwise route around Ireland, beginning with Dublin and ending in Blarney Castle, County Cork. The section on Irish art can be treated as a separate topic or inserted with the slides on Trinity College, since the Book of Kells, which is housed at Trinity, is a good lead into the art of Ireland.

Teachers can use this slide tour to supplement their own slides, or as general background information. Because there are as many views of Ireland as there are pairs of eyes, it is hoped this presentation will add some insight to all.

OBJECTIVES:

1. To give students a broad, general view of Irish culture.
2. To give students a visual image of Ireland so they can visualize geographical areas when they read about them in literature.
3. To introduce students informally to the literary and historical names that will figure in the literature studied in the course.

APPROACH:

1. Show the slides and talk about them.

Slide 1. Patchwork quilt view of Ireland from the air

The official name of Ireland, sometimes called "Eire," is Ireland. It is sometimes called the Emerald Isle for the lushness of its green, even in winter. The annual rainfall averages forty inches a year. Each one of the squares of the patchwork quilt represents a different farm and ownership. In the past, property passed generally from father to oldest son. Though in recent years people are marrying much younger, the tendency in the past was for the oldest son to wait until the land passed to him before marrying.

Slide 2. Map of Ireland showing province division

Ireland is made up of four provinces: Ulster, Munster, Leinster, and Connaught. It is divided into two sections: the Republic of Ireland in the South, with its capital at Dublin, and Northern Ireland with its capital at Belfast. The Republic in the South is composed of 26 counties, and Northern Ireland of 6 counties from the old original 9 counties of the province of Ulster. The line between the Republic of Ireland and Northern Ireland was drawn in 1922 with the establishment of the Irish Free State. Sometimes the line passes through the middle of streets and even houses, with the result that, as Brendan Behan, Irish writer who died in 1964, said, a man might find himself in the questionable position of smuggling liquor from one side of his house to the other.

Slide 3. The General Post Office

The heart of Dublin is for many the General Post Office, popularly called the "G.P.O.." This is the site of the Easter Rising of 1916, which began when Padraic Pearse stood on the steps here and read out the revolutionary proclamation of independence of the Provisional Government of Ireland. The revolutionaries held out for 6 days, but eventually surrendered to odds of 10 to 1 and big English guns brought up the Liffey River. All the signers and almost all the principal leaders of the rebellion were executed, with the exception of Countess Markievicz, because she was a woman and Eamon de Valera, allegedly because he was born in the United States and still held American citizenship. A grave had in fact been dug to hold 100 rebels. But when James Connolly, the labor leader who had been wounded in action, was brought into the courtyard, propped up in a chair and shot, the aspirations of the people, who had ceased to struggle for self-government, were reawakened; a resistance began which gained momentum until the establishment of the Irish Free State in 1922. The men had known they would lose but went out deliberately to make a blood sacrifice for the resurrection of Ireland's old dream of freedom. As W.B.Yeats wrote about the Easter Rising: "A terrible beauty is born."

Slide 4. Statue of Cuchulain in the G.P.O.

The statue of Cuchulain, the hero of ancient Irish mythology, commemorates the Easter Rising at the G.P.O.. The heroic figure of Cuchulain, greatest of the Red Branch warriors, was a favorite of Padraic Pearse, the leader of the Easter Rising. The sculpture is by Oliver Sheppard.

Slide 5. O'Connell Street

The G.P.O. is located on O'Connell Street, a wide shopping avenue formerly dominated at one end by an elevated statue of Lord Nelson, Admiral of the English Navy. The statue was blown up allegedly by the I.R.A. in March 1966, as a protest against English presence in Northern Ireland.

Slide 6. The Abbey Theatre

A short distance off O'Connell Street is the Abbey Theatre. It has been frivolously said that Ireland is famous for three things: Guinness (stout), horses, and the Abbey Theatre. Because the Irish did not in the past have money for formal entertainment, they had to rely on their own resources. They concentrated their efforts on conversation and rivalry in wit, which may account for the disproportionate number of Irish writers and talkers, in a country about the size of Maine. The founding of the Abbey Theatre in 1899 by three writers, some of whose works we'll read - Lady Augusta Gregory, William Butler Yeats, and John Millington Synge - began a tradition of great Irish theatre in a country whose art, until Dion Boucicault in the 19th century, was largely story telling and balladry.

Slide 7. Trinity College, Dublin (T.C.D.)

Trinity College was founded by Queen Elizabeth I of England in 1591. There are also national universities at Dublin (U.C.D.), Cork, and Galway, but Trinity College is the oldest. The statues of Trinity alumni outside the College are of the writer Oliver Goldsmith, author of The Vicar of Wakefield, and of Edmund Burke, brilliant orator and writer, who championed the American cause long before Concord and Lexington. As Secretary of the Ministry, Burke was responsible for the repeal of the riot-provoking Stamp Act, saying it was "unheard of in any civilized nation to preserve your authority by destroying." Many of the greatest Irish writers and Protestant patriots went to Trinity College: Oliver Goldsmith, Richard Sheridan, Oscar Wilde, Theobald Wolfe Tone, Robert Emmet.

It has been said that "The English gave the Irish a language, and the Irish gave the English a literature." Some of the well known Irish writers besides Oliver Goldsmith are: Swift, Yeats, Synge, Lady Gregory, Shaw, Joyce, O'Casey, O'Faolain, O'Connor, O'Flaherty, Sheridan, Wilde, Behan, Beckett, Macken.

Slide 8. Grafton Street

At a diagonal from Trinity College is Grafton Street, one of the most fashionable shopping streets in Dublin. A favorite eating place along the street is the reasonably priced Bewley Oriental Cafe, where, besides a shop offering a variety of teas, candies and pastries, there is in the back a restaurant of the gracious old world. Here you can choose a table or a velvet plush bench along the wall. Two plates heaped with several varieties of rolls are on the table and you help yourself. You make your choice from the menu. Then, when you pay, you tell the waitress what, besides how many rolls, you have eaten, and she tallies the bill. Everything is "on your honor."

Slide 9. The Bank of Ireland

Opposite Trinity College, behind the Greek columns, is the present-day Bank of Ireland, formerly the old Parliament House, built in 1725, then more than rivaling Westminster in England. After the Act of Union of Ireland with England, the House of Commons was dismantled systematically between the years 1802-1810 and the Bank of Ireland installed in its place. Only the House of Lords was left intact, with beautiful Waterford crystal chandelier, wall tapestries by Dublin Huguenot refugees depicting the Battle of the Boyne, beautiful carved paneling, the four wall nitches for the sentries in each quarter of the room, the precious bejewelled mace of the speaker and the House of Lords' long table, still lustrous from the polish of almost two hundred years ago. From this table the lords might hear the trial, perhaps of treason, and pass sentence on a prisoner, standing near the entrance behind a cord stretched across the room, at his side the executioner with axe. Though there are windows in the fortress-like building, none of them faces the street.

Slide 10. Georgian Houses on Merrion Square

During the 1700s and early 1800s, a style of architecture called Georgian after the reigning English Kings George I, II, III, IV, was used in England and English colonies. The style emphasized the classical, formal and elegant. Typically these houses of plain brick fronts were square or rectangular in shape, with white-painted, wood-trim windows, and had impressive main doors, with a projecting hood or porch with columns.

The interiors were built around a central stair-hall, with an elaborate balustrade. The walls were paneled and painted in warm colors, with white plaster ceilings decorated with restrained but bold ornament based on classic forms. Typically the Georgian houses had large, ornamented, rectangular fireplaces.

The largest Georgian section of Dublin stretches on the south side from St. Stephen's Green to Merrion and Fitzwilliam Squares, and on the north side from O'Connell Street to Parnell Square and Mountjoy Square.

Castletown House in County Kildare, begun in 1720, is the earliest and largest house of the Georgian period in Ireland. Today it is the headquarters of the Georgian Society, a non-profit group under The Honourable Desmond Guinness, which seeks to preserve and restore Georgian homes against the encroachments of modern technology and indifference.

King's Chapel in Boston, which dates back to 1754, was built in the Georgian style.

Slide 11. Double Decker Bus

One of the easiest signs of English cultural similarity with Ireland is the double decker bus. They run until 11:30 at night, and then there is only taxi transportation. Just before the last bus leaves, there is the sound of clattering of heels, like rain, as the theatres and the pubs, which also close at 11:30 p.m., empty and everybody runs to catch the bus. If you haven't money for a cab, or bicycle, and you live 11 miles from the city, you walk.

Slide 12. Picture of Telephone Booth on a Dublin Street, Written In Irish (Gaelic) and English

All public signs and directions are written in English and Irish. Since 1922, Irish has been taught in all schools in Ireland, and official documents are published in both Irish and English.

Irish is one of the original languages in Western Europe; it is the oldest written vernacular in Europe. Basically Irish is the same as the Gaelic of Scotland and is related to Welsh, Breton and Ancient Gaulish. The English forbade the Irish to speak their own language under the Statutes of Kilkenny of 1366. The Irish language continued to be spoken, however, especially in the western part of the island.

Irish remained the common language of Ireland until the middle of the nineteenth century. But, after the potato famine of 1848-1850, when over half of the population died or was forced to emigrate, many Irish immigrants to America felt the necessity of speaking English in order to get jobs easily and to assimilate more rapidly into the new culture. Furthermore, when the National Schools were introduced in Ireland in the latter part of the 19th century, and as long as Ireland was under British rule, education was available only through the medium of the English language. As a result, by the beginning of the twentieth century, the use of Irish as a vernacular language was restricted to certain areas along the south, west, and northwest coasts, collectively known as the Gaeltacht.

With the beginning of the Gaelic League in 1890, however, there was a new thrust for Home Rule for Ireland, and an attempt to build pride in the nation by encouraging the use of the native Irish tongue. When the Irish Free State was established in 1922, Irish became the first language of the country, and English the second. Children were taught to read English and Gaelic simultaneously, but sometimes with difficulty, since the teachers were not for the most part native Irish speakers, but had themselves learned Irish as a foreign language. New words for the rapid modern technological advances had to be artificially grafted onto the language.

In the elections of 1973, the compulsory teaching of Irish in the schools was eliminated. The language is still spoken today in the west of Ireland by native Irish speakers, who often receive a stipend by the government for remaining in the Gaeltacht and keeping the language a living, spoken language.

You may know a few words of Irish: "Erin go Bragh," which is an ancient battle-cry meaning "Ireland for ever," and appears on pennants.

Slide 13. View of Downtown Dublin and the Liffey River

The Liffey River is a brackish river that flows through the heart of Dublin. It is bounded by practical cement casings that date back to the eighteenth century when Ireland was under the domination of England. The Liffey River is mentioned in the short story "The Sniper" by Liam O'Flaherty, which we'll read.

Slide 14. Four Courts Building

The eighteenth century Four Courts Building on the Liffey River is named after the judicial system that has four courts, ranging from the district level to the Superior Court. The architects were Thomas Cooley and James Gandon. The Four Courts was a rebel hold-out of die-hard Republicans during the bloody Civil War that followed the establishment of the Irish Free State in 1922. By this treaty, of the nine counties of the old province of Ulster, six counties having a majority of Protestant Unionists with allegiance to Great Britain, remained part of the United Kingdom. Eventually the Republican rebels were driven out of the Four Courts by the Free Staters. Unfortunately, before they left, a bomb was set off in the records room, and many valuable papers from Ireland's past history were lost.

Slide 15. Dublin Castle, August 31, 1975

Dublin Castle was begun on order of King John of England in 1204 as a safe place for the custody of treasure and a place which would also be "suitable for the administration of justice and if need be for the defence of the city." For that purpose the Castle was built on a hill with a view of the city and countryside. From the beginning, Dublin Castle with its endless receptions and balls of the viceregal court, was a focal point of anti-English sentiment and active resistance against English rule by rebels like Robert Emmet in 1803 or the Volunteers of the Citizen Army in the Rising of 1916. A survivor of that rebellion was President Eamon de Valera, who died August 29, 1975. He lay in state in St. Patrick's Hall of the Castle while hourly for two days 10,000 men, women, and children walked up the heavy carpets under the crystal chandeliers and filed past the Tricolour-draped coffin in silent tribute to the man who did so much to bring the Castle into the hands of the Irish people.

Slide 16. St. Patrick's Cathedral

Not far from Dublin Castle is St. Patrick's Cathedral. In a country that is 96 percent Catholic, you might expect this church to be Catholic, but it isn't. Here Dean Jonathan Swift, whom many of you know as the author of Gulliver's Travels, brooded over his post in the then provincial capital of Dublin, in the outskirts of civilization, and over the miseries of the Irish people. One of his more famous satires is the "Modest Proposal," in which he suggested that the burdensome surplus population of Irish babies should be disposed of by fattening them up for human consumption, providing a tasty dish "whether stewed, roasted, baked, or boiled," in "a fricassee or a ragout" dish. This practical solution would serve the double purpose of making a profit for the parents who sold their babies, and also of cutting down on the proliferating Popish, or Catholic population. In underlining by exaggeration man's inhumanity to man, Swift prophetically suggested the almost literal application of his formula by Nazi Germany in World War II.

Slide 17. Swastika Cleaning Company, Founded 1912

Early one foggy morning as I stood talking to the German writer Hans Bender, ex-German officer and Russian prisoner of war for four years, there emerged out of the gloom of the Dublin streets a red Swastika Cleaning Company truck, emblazoned with swastika. Hans Bender gasped and exclaimed, "Böll told me about that." When I asked him what he thought when he saw the swastika, he answered: "*Immer Angst*. - Always anxiety. - Because I lived it so much." The career of Heinrich Böll, Nobel prize winner in literature, paralleled my friend Hans Bender's: both had been young German soldiers in World War II; then German officers; then Russian prisoners of war; and now both lived and wrote in Cologne, Germany. Böll, taking advantage of the tax-free status of artists in Ireland, had also purchased a house in Ireland, where he familiarized himself with Irish literature and, with his wife, translated Irish authors, such as Synge and Behan, into German.

Ireland refused to accept conscription into the British armed forces in World War I in protest against England's failure to give Home Rule to Ireland, and in World War II, in protest against England's continued presence in the six counties of Northern Ireland.

In World War II Ireland's ports and airfields, at the insistance of President Eamon de Valera, remained neutral. There were complaints that the lights of Dublin lit the way to Belfast for the German bombers in April-May 1941, and some people [illegible]re disconcerted by the Swastika Cleaning trucks on Dublin streets, though the swastika is actually an Indian peace symbol and the company had been in operation since 1912.

But, although Ireland remained neutral during the war, more than fifty thousand Irishmen served in the British forces, and more men listing Ireland as the country of birth received the Victorian Cross for heroism than did Englishmen.

Slide 18. All-Ireland Hurling Game in Croke Park, Dublin

One of the most important sport events in Irish life is the all-Ireland hurling final held every August in Dublin. Hurling is a fierce ancient sport that was played in Ireland before written history. Like the ancient hero Cuchulain of mythological times, many modern Irish leaders, like Michael Collins or the former Prime Minister Jack Lynch, were first-rate hurlers. The game is played with two opposing teams, fifteen players apiece, each player with a curved ash stick about four feet in length. There are goalposts at either end of the field, which is 180 yards long and about 100 yards wide. Scoring is three points for a ball driven under the crossbar between the goal-posts, one point for a ball over the bar. There are two halves, 30 minutes each, with no time out. Players wear jerseys and shorts, and no padding.

Slide 19. Royal Dublin Horse Show

The Dublin Horse Show is one of the main social events of the year. It is held for a week every August. The Aga Khan Trophy draws the rich and the poor, horse and people-watchers, from all over the world. Ireland, famous for its thoroughbred horses, has over thirty race tracks in a country only the size of Maine.

Slide 20. Checkpoint Between the Republic of Ireland and Northern Ireland

All cars and trucks are checked between the Republic in the South and Northern Ireland, and people must go through a customs inspection.

Slide 21. Belfast Shipyard

Belfast is the capital of Northern Ireland. It is a large shipbuilding port, subsidized by England. Out of about 10,000 workers, only 4 percent are Catholic. These figures suggest root causes for the civil strife in Northern Ireland today. Not until the protest marches of 1968 did the Catholic minority, which is one third of the total population, win minimal concessions for equal rights in employment, voting and housing. Part of the problem is that the school system, since the division of the island in 1922, has segregated the Catholic and Protestant children, and they have grown up not knowing and fearing each other. Catholic children study Irish history, while Protestant children study British history.

Slide 22. Man Handpainting a Dividing Line in the Street

This slide was taken in 1960. It suggests the economic level that existed in Ireland fifteen years after the end of World War II. With the entrance of Ireland into the Common Market in 1973, the economic level has risen considerably. Now Irish wools, butter, and cattle compete on the world market.

Slide 23. Old Farmhouse with Thatched Roof

This is a typical white-washed farmhouse with thatched roof, three downstairs rooms and a loft reached by ladder. The walls are made from rocks picked up from the fields. The farther west, the rockier the soil is, and the more prevalent and higher are the dividing stone-walled fields. The turf piled outside the house is used for heating and cooking on an open hearth in a large iron pot. With the growing prosperity of Ireland, these thatched-roof cottages are rapidly disappearing.

Slide 24. Turf Field

It is easy to identify a turf field. Beneath the moist grass is a browning earth. Farmers go out and slice bricks of turf, leave them to dry, and then cart them home.

Slide 25. Ben Bulben

Every year a summer school is held in Sligo in honor of the great Irish poet, critic, and dramatist, William Butler Yeats, one of the founders of the Abbey Theatre. He is buried beneath this mountain called Ben Bulben. We will read his play Kathleen ni Houlihan.

Slide 26. Yeats' Grave, County Sligo

Yeats died in 1939. He was buried at Drumcliff Churchyard where an ancestor was rector. His gravestone reads:

> Cast a cold eye
> On life, on death.
> Horseman, pass by!

What strange and haunting "horseman?"

Slide 27. A Street in Galway City, with Cows

It is not at all uncommon to find herds of sheep or cows across the roads, because Ireland is essentially an agricultural country. Her economy is based on livestock and livestock products like eggs, milk, butter. Ireland developed as an agricultural country partly due to her natural advantages of fertile soil and mild climate; partly due to a lack of mineral resources (though recent discoveries have led to lead and zinc mining in Galway and Meath, and copper mining at Wicklow), and partly due to the subordination of Irish to British interest during the crucial period before and during the Industrial Revolution.

Slide 28. Spanish Gate, Galway

This gate with its Spanish arch dates back to the sixteenth century. It recalls the trade that developed between Ireland and Spain during the Middle Ages and the legend that Columbus stopped in Galway on his way to America. In 1588 the Spanish Armada was wrecked off the coast of Ireland, after a futile attempt to join forces with Ireland against England. One of the Irish myths is that of the "dark Irishman," with black hair and eyes, supposedly a descendant of these Spanish sailors. However, most of these sailors were thrown against the rocks and drowned, or were slain if they made their way to shore.

Slide 29. Galway Square

President Kennedy addressed crowds here when he visited Ireland in 1963. In his speech he mentioned the "flight of the wild geese." This is a term that recurs in Irish history and literature. It refers to the noblemen who were defeated by the English in 1691, and fled to the continent after the Treaty of Limerick, becoming part of the noble families and armies of

Europe. There was, for instance, an Irish regiment in Napoleon's army.

Slide 30. Sailors from the Aran Islands Meeting the Steamer from Galway

The Aran Islands are thirty miles off the coast of Galway. They are made up of three islands, Inishmore the largest, with a pier and an airstrip and fewer than 1000 inhabitants; Inishmaan, the middle island, with an area of four square miles and fewer than 400 people; and Inisheer, the smallest, with an area of two square miles and about 345 people. The islands are reached by a two-hour steamship ride from Galway City, but by schedule, not daily. The middle island is the most isolated, and therefore the most like what it was fifty years ago, since stopovers are made there only on certain days, while the men row currachs from the smallest island, Inisheer, to the County Clare shore. The men are wearing the typical knitted Aran sweater, hats, and handwoven trousers. Each of the women has her own unique family pattern of stitching in her handwork. As you'll see in the play *Riders to the Sea* by Synge, who spent more than a year on these islands, this identifying pattern in a woman's needlework allows the old woman Maurya to identify the clothing of her drowned sons. Since the steamship cannot stop easily at these islands, the cattle, sheep, and people have to be transferred from the steamship to the currachs, and then to the shore. The cattle are brought out to the Aran islands in the summer for fattening, because the grass, grown on limestone, has high calcium content.

Slide 31. A Currach

The currachs are canoe-like boats the men make themselves from ancient patterns that have not changed in 2000 years. They stretch canvas over a wooden frame, then tar it. The boat is completely seaworthy.

Slide 32. Typical White Cottage Surrounded by Rock Fence

Life on these islands was very hard. The men fished, the women gathered the kelp or seaweed along the shores for sale for iodine products or today items like dairy queen ice cream. Farming is very difficult, since the island is essentially layers of limestone rock that rise again and again into sheer rock cliffs, sometimes 250 feet high. The men had to develop a process of breaking down the rocks, mixing the broken rock with kelp, and that in turn with soil dug up from the crevices between rocks, to produce a workable soil that grows mostly potatoes, but also some corn, wheat, and rye. The people on these islands are bi-lingual. Sunday Mass on the islands is in Irish. The temptation to leave the Aran Islands for the "big world" is very great. Consequently, the people are subsidized by the government to stay on these islands, which are one of the last strongholds of the Irish language in its purest form. These islands have been a favorite retreat of writers whose works we shall read, such as John Synge and Brendan Behan, and recently of the German Nobel prize winner Heinrich Böll, who wrote an Irish Journal.

Slide 33. The Cliffs of Moher

The impressive Cliffs of Moher are situated in that area of Ireland known as the Burren, a limestone wilderness of 100 square miles. The cliffs contain sandstone, which was used extensively in the past for street paving, and is therefore called flagstone. They are the closest land point to the Aran Islands.

Slide 34. Sheep Dog with Pink Sheep at Dusk, Reflecting the Sunset

We are moving out now to the westernmost part of Galway, or Connemara, in the province of Connacht. This is one of the most beautiful, most desolate, and poorest parts of Ireland because of the stony soil. When Cromwell conquered Ireland in 1649-50, he turned over the best land to the English conquerors and either killed the Irish or drove them into exile in the West. His cry was, "To hell or Connacht." Connemara is a mecca for artists trying to catch the ever-changing mood of the landscape. For fishermen angling the lakes and rivers, there are some of the best fishing areas in the world. Even here, though, the tiny thatched houses are coming down, and modern houses with bath and electricity are beginning to take their place - under government grants.

Slide 35. A Connemara Pony

The Connemara pony is not a pony but a small horse that reaches a maximum height of 14.2 hands. The annual pony show attracts world-wide attention for the fine quality of the breed.

Slide 36. House in Derrymoyle, County Galway

The last inhabitant of this house, Miss Mary McDonagh, was a school teacher under the English system, and under the Irish Free State after its establishment in 1922. Her house had three rooms, an attic reached by ladder, no electricity, no running water, no bath, and one of the most beautiful views in Ireland, looking out on Lake Corrib, 27 miles long and 1-10 miles wide. Nearby, abandoned to the cows, are the ruins of even harder times, a stone cottage, just 6 walking steps by 9 walking steps, where a large family of children grew up.

When electricity was brought to the West of Ireland in 1960 and Miss McDonagh had an option of having it installed, she refused. She sat by the window all day and went to bed at dusk. She was completely dependent on her neighbors for water, which even today they take from the lake, and for food -- usually some bread, butter, and sliced ham. Even her cat drank tea with bread and butter, though she had a harsh word for his manners: "If he weren't begging, he'd be stealing." Her stove was a big iron pot over a turf fire, and though ninety-four years old when she died, she used to boil water nightly in the pot for her hot water bottle to warm her bed, lift the heavy pot, and pour the water into the bottle. For her guests she would on occasion bake a cake in the great iron pot. As a gift I once brought her a bottle of whiskey. She gave me a little drink and insisted that I wash it down immediately with water. She didn't want to scandalize anyone, since most of the people that she depended on for daily necessities had taken the pledge of total abstinence from alcohol. Later I sent her a bottle of whiskey for Christmas, but it disappeared mysteriously in the mail. When I enquired about the whiskey, I was told she did not drink. Two years later, when Miss McDonagh was quite sick in the hospital, I was happy to learn from the "sister," or nurse, that she received a daily glass of wine as medicine in the afternoon.

I once asked Miss McDonagh if she thought the Irish language would ever be brought back. She answered, "They'll do their business in English." If it were finally a question of heroic dreaming or business practicality, the day-to-day exigencies of life would win. She was correct, because Irish is the only language of the Common Market that is an official, but not a working language.

Miss McDonagh had spent most of her life in the Derrymoyle house with her niece, who was married to my grandfather's brother. She told me stories of the old days, when the men of the family used to fish the Lake Corrib in front of her house.

If the wind blew too hard and the lake became treacherous, the men would pull into the islands in the lake; and when the weather calmed, the women would walk up and down the shore with lanterns to show the men the way back to shore. When the house reverted to my grandfather in Boston as next in the male heir line, he gave the house to Miss McDonagh. She used to tell me, "The house belonged to the Malloys and will go back to the Malloys." The old priest Canon McCullagh, who had earlier been her school superintendent, would say, "You could sooner move the statue of liberty than move Miss McDonagh from her purpose." When she died in 1964, she kept her word. The extra gift of eighty pounds in the will were returned for the purchase of the local parish church bells.

Slide 37. House of Padraic Pearse, Rosmuc, County Galway

Here in this desolate area of Connemara, in the Gaeltacht or Irish -speaking area, Padraic Pearse, the Commander-in-Chief of the Irish forces in the Easter Week 1916 Rising, isolated himself and learned Irish from the native speakers. The house has been preserved in its austere beauty as it was when Pearse lived here: no light, no running water, a desk.

Pearse's brother William was also executed for his part in the Rising.

Slide 38. Yeats' Tower, County Galway

This is an old Norman tower with the "winding stairs" where the 52-year-old Yeats brought his new bride in 1919 after he had given up hope of marrying Maude Gonne, the beautiful volutionary and amateur actress, and the lifelong inspiration of his love poetry. At the base of the Norman tower is attached a cozy peasant cottage and an orchard. There are three floors to the tower. The dining room looks out on a clear, rapid stream. The top of the tower overlooking the landscape for miles around was built in a line with other Norman towers, so that signal lights could pass from one neighboring tower to another. From this tower Yeats watched and wrote about the war with the English Black and Tan mercenaries and later the Civil War between Free Staters and Republicans, which broke out after the establishment of the Irish Free State in 1922.

Slide 39. Coole Park, County Galway

Lady Gregory's vast estate called Coole Park at one time included Yeats' tower. At Coole Park Lady Gregory met with other artists and worked on plans for the Abbey Theatre. There is a tree in her garden carved with the initials of many of the great Irish writers of the time: JMS, SO'C, WBY, JBY, AE (George Russell),AG and RG (Lady Augusta Gregory and her son Robert), GBS. Here at Coole Park Lady Gregory wrote her plays, among them The Rising of the Moon, which we'll read later. Here also Lady Gregory translated from Irish the heroic sagas of pagan Ireland, which she assembled in two books called Cuchulain of Muirthemne and Gods and Heroes. From the peasants in the surrounding countryside she collected stories and wrote them down in a dialect with inverted verbs, peculiar phrasings, which she called "Kiltartan." Yeats was influenced by Lady Gregory and used this "Kiltartan" dialect in his plays. Lady Gregory lost her brilliant only child Robert, who had enlisted as a pilot in World War I, and was shot down over Italy in 1918. Eventually the lands of Coole Park passed to the state. They are kept today as a public park complete with swans.

Slide 40. Goat on Platform at Puck Fair, Killorglin, County Kerry

The Puck Fair is an annual three-day market festival beginning on Gathering Day, usually August 10, in County Kerry. The goat is King of the Fair and reigns over the fair from his platform. Besides farmers and their live stock, the fair attracts many gypsies or tinkers. These gypsies are descendants of families who lost their homes during the time of the potato famine, 1845-1851, and have since wandered the roads of Ireland. In the 1960s, camps were set up for the gypsies and vagrancy discouraged, but they can still be seen wandering the roads. Some of them todav have become shrewd barqainers in electronic equipment and have become quite wealthy. Gypsies have provided a good source of oral traditional Irish music for collectors like A.J.Potter of the Royal Irish Academy of Music.

Slide 41. Cathedral of St. Brendan, Clonfert, County Galway

The patron of the cathedral is Brendan the Navigator, who founded an abbey at Clonfert in the sixth century. There are both ninth- and twelfth-century arches among the ruins of the cathedral.

Slide 42. Monument to Sir Roger Casement, Banna Strand, County Kerry

The story of Sir Roger Casement is told in a song "Lonely

Banna Strand," but the strand is no longer lonely; cars have brought crowds to the beaches. In 1916 Sir Roger Casement swam to shore here from a German submarine and hid in a fortress nearby. He was betrayed by an informer, brought to England, and hanged as a traitor for attempting to bring arms from Germany to Ireland for the Easter Rising of 1916.

Slide 43. The Lakes of Killarney

Jaunting cars take you out to see the famous Lakes of Killarney, three connecting lakes set in purple mountains.

Slides 44 and 45, Blarney Castle and Kissing the Blarney Stone

The Blarney Stone is a block of limestone in the massive square stone tower of Blarney Castle, built by Cormac MacCarthy in the 13th century.

He who gambols up to the top of the tower and hangs by his heels upside down , risking falling down on his head to the pavement below in order to kiss the Blarney Stone, will acquire the power of clever, convincing talk. This is called "blarney."

Legend says that the power of bestowing clever speech passed to the stone from the lord of the castle, MacCarthy Mor, who was defeated in 1602 after a long siege, and forced to surrender to British troops under Sir George Carew. Day after day MacCarthy held off Sir George Carew by excuses and avoiding a direct answer to the Queen's orders. When at last Queen Elizabeth was herself forced to confront MacCarthy's verbal maneuvering, she is supposed to have said in exasperation over a long, windy, evasive letter, "This is more Blarney."

The Rising of the Moon

by Lady Gregory

OBJECTIVES:

1. To acquaint students with Lady Gregory, one of the founders of the Abbey Theatre.
2. To have students recognize the close connection between Irish literature, history, and song.
3. To establish historical background.
4. To acquaint students with the ballad "The Rising of the Moon."

APPROACH:

1. Briefly outline Lady Gregory's part in the formation of the Abbey Theatre.
2. Play the ballad "The Rising of the Moon" from the record *The Irish Uprising: 1916-1922* (Columbia Records)
3. Explain that Shan Van Vocht, Granuaile, and the Poor Old Woman are synonyms for Ireland.
4. Define "assizes": the periodical sessions of the judges of the superior courts in every county of England and Ireland for the purpose of administering justice in the trial and determination of civil and criminal cases. (*Webster's New International Dictionary*).
5. Have the students take parts and act out the play.
6. Discuss the play.
7. Replay the ballad "The Rising of the Moon."

QUESTIONS:

1. When did you first realise that the "raggedy man" is the revolutionary wanted by the police?
2. What kinds of crime do you think the "raggedy man" might have committed?
3. What is the sergeant's internal conflict?
4. What moves the sergeant to ignore the law and protect the "raggedy man?"
5. Explain the analogy between old Granuaile in bondage and Ireland's subjugation by England:
   a. Why is her head bare?
   b. What are the "iron bands" on her hands and feet?
   c. What is meant by "lips so sweet that monarchs kissed..."?

d. Who are the monarchs?
e. What is referred to when her gown is described as stained with "gore?"

6. Is the play appropriate for Ireland today, do you think?

TEXT: _A Variety of Short Plays_. Edited by John C. Schweitzer. N.Y., Charles Scribner's Sons, 1966.

Cathleen ni Hoolihan

by William Butler Yeats

OBJECTIVES:

1. To introduce students to Yeats, a founder of the Abbey Theatre, through one of his easy, earlier plays.
2. To have students learn another name for Ireland, "Cathleen ni Hoolihan," a female symbol of Ireland.
3. To acquaint students with one of the first risings of the Irish people in 1798, and to have them remark how the history of Ireland is entwined with the literature.
4. To acquaint students with the ballad "Four Green Fields," and have students notice the interrelation of Irish music and literature.
5. To familiarize students with the four provinces of Ireland and locate their general area on a map.

APPROACH:

1. Give students copies of the arms of the four provinces of Ireland - Ulster, Munster, Leinster, and Connacht - and have them locate them on a map. Ask them which province is most in the daily news today.
2. Give students copies of the words to the ballad "Four Green Fields" and play the record of the song while they follow the words. Then ask students the questions about the song.
3. Mention that there are other names for Ireland and write them on the board: Cathleen ni Hoolihan, Poor Old Woman, Shan Van Vocht, Granuaile. Make the analogy between symbolic Ireland and Uncle Sam in the United States, or John Bull in England.
4. Introduce Cathleen ni Hoolihan as one of Yeats' earliest plays, important historically because it was performed in Dublin during the Easter Week Rising of 1916. The Rising of 1798 was one of the earliest rebellions of the Irish against the English, using the help of the French. It was unsuccessful. (See the biography of Wolfe Tone).
5. Have students take parts and read the play.
6. Discuss the play.
7. Play the ballad "Four Green Fields" again.

QUESTIONS:

1. When did you first realise that Cathleen is a spirit of Ireland, not a real woman?
2. What are the "four beautiful green fields" the old woman wants returned to her? (Provinces)
   In the play, how many fields does she want returned? (Four: Ulster, Munster, Leinster, Connacht).

   Who possesses the four fields?

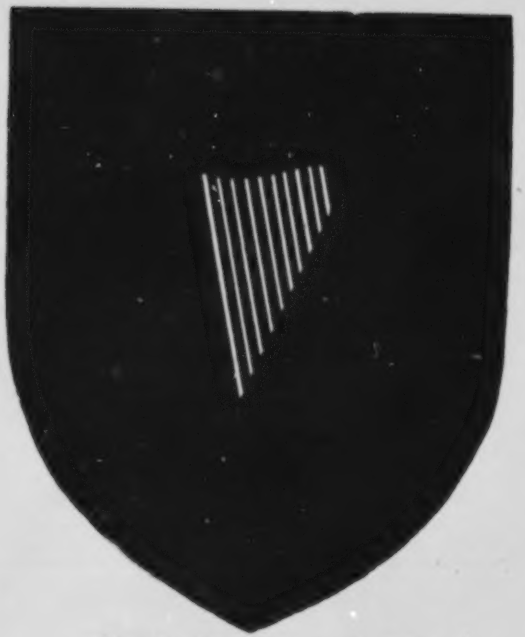
   In the ballad "Four Green Fields," how many fields does the woman want returned to her? (One: Ulster)

   When, then, must the play have been written? (Before establishment of the Irish Free State, 1922)

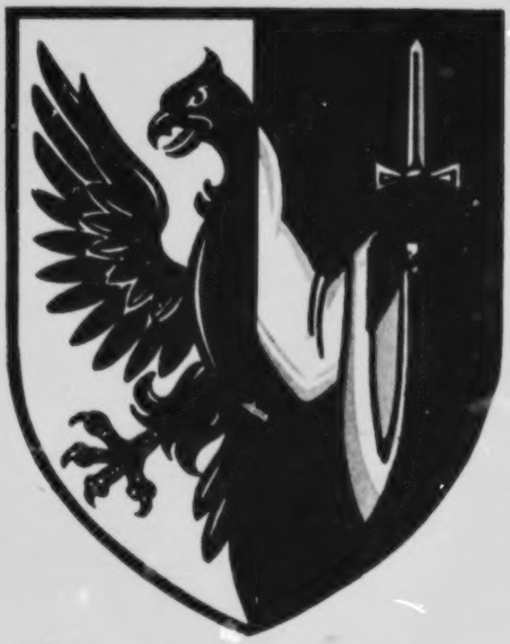
   When must the ballad have been written? (After the establishment of the Irish Free State, when only Ulster remained under the control of the British).
3. When the old woman speaks about "too many strangers in the house," whom is she referring to?
4. What will be the fate of the men who join the old woman?
5. What reward does she promise Michael?
6. Do you think Michael made the right choice?
7. What are some of the customs of the Irish people that you noticed from the play?

TEXT: W.B.Yeats Selected Plays. Edited with an Introduction and Notes by A. Norman Jeffares. London, Macmillan, 1966.

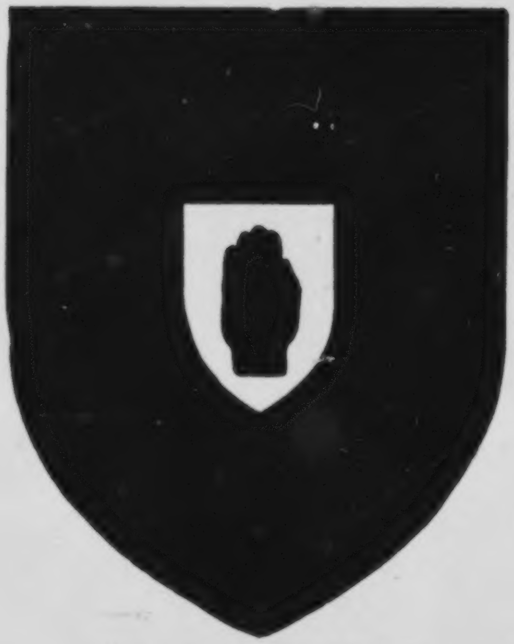
ARMS OF THE FOUR PROVINCES OF IRELAND



LEINSTER



CONNACHT



ULSTER

MUNSTER

Four Green Fields

by Tommy Makem

"What did I have?" said the fine old woman.
"What did I have?" this proud old woman did say
"I had four green fields. Each one was a jewel.
But strangers came and tried to take them from me.
I had fine strong sons; they fought to save my jewel.
They fought and died and that was my grief," said she.

"Long time ago," said the fine old woman,
"Long time ago," this proud old woman did say,
"There was war and death, plundering and pillage.
My people starved by mountain valley and sea.
And their wailing cries, they shook the very heavens.
My four green fields ran red with their blood," said she.

"What have I now?" said the fine old woman.
"What have I now?" this proud old woman did say.
"I have four green fields. One of them's in bondage,
In strangers' hands that tried to take it from me.
But my sons have sons as brave as were their fathers.
But my poor green field will bloom once again," said she.

QUESTIONS:

1. Who is the "old woman?"
2. Who are the "strangers?"
3. What are the woman's "green fields?"
4. What are the woman's "Jewels?"
5. What does the woman mean when she says, "my poor green field will bloom once again"?

Riders to the Sea

by John M. Synge

FIRST DAY: Riders to the Sea

OBJECTIVES:

1. To acquaint students with one of the great plays in world literature and with one of the founders of the Abbey Theatre.
2. To have students recognize the hardships of the life in western Ireland.
3. To locate the Aran Islands, Connemara and Galway, on a map

APPROACH:

1. Show students the pictures of the Aran Islands from the National Geographic,April 1971 edition, entitled"Ireland's Invincible Isles, the Arans," or some book with pictures of the Aran Islands, such as *Ireland: A Terrible Beauty* by Jill and Leon Uris, pp. 112-129. Locate the islands, Connemara, Galway on a map. Mention that the distance to Galway City on the mainland and Kilronan, the main harbor on the largest Aran island, is 30 miles.
2. Speak briefly about Synge's summer visits to the Aran Islands between 1898 - 1902, his stay on Inishmaan in a cottage with three-foot-thick walls, and his method of learning the Aran dialect.
3. Summarize the plot: the story of an old woman who has lost her husband, then her sons, one by one, to the sea. The play tells the story of her last two sons.
4. Put the names of the characters on the board and tell who they are.
5. Explain the following words:

Keening: According to Paddy Moloney, "a rather high-pitched form of releasing sorrow from one's heart," a "form of traditional Irish music as well." It is associated with places like Connemara, West Cork, Donegal - the Irish-speaking areas, the poverty-stricken areas.

Samhain: the New Year's Day of the ancient Irish, November 1, the most important of the four main feasts celebrated by the old Irish. On Samhain eve - our Halloween - time became fourth dimensional, belonging neither to the old year nor the new. Consequently, for that one night the separation of the worlds of man and gods became indistinct, and crossings from one world to the other were easily made, sometimes unknowingly.

Himself and herself: colloquial terms for the heads of the house.

6. Play the record of *Riders to the Sea*, so students can listen to the sound of the language while they read. This allows students to hear the cadence of Synge's rhythms, and helps them to appreciate the sound of keening. If there is enough time, students would profit by a second hearing.
7. Talk about the play.

QUESTIONS:

1. What is the meaning of the title of the play?
2. In a play, the struggle is usually the antagonist against the protagonist, or within the main character. In *Riders to the Sea*, who is the protagonist? The antagonist? Who wins?
3. What sign did Maurya see that told her that her son Bartley would be lost?
4. What will be the fate of the family now? How will they survive?
5. What peculiarities of language did you notice: inversions, reflexive pronouns, verbs, rhythm of prose.

TEXT: *Masterpieces of the Modern Irish Theatre*. Edited by Robert W. Corrigan. N.Y., Macmillan, 1967

SECOND DAY: Man of Aran, Part 1

OBJECTIVES:

1. To have students experience the life and mood of the Aran Islands through the visual medium of Robert Flaherty's film Man of Aran.
2. To acquaint students with one of the earliest documentary films and with a masterpiece of a film genius.

APPROACH:

1. Tell students of the significance of Robert Flaherty as one of the first great documentary film makers. (See the film section of this curriculum).
2. Give students the date of the film (1934) and mention the camera techniques they should watch for: black-and-white, long shots and middle shots, but no close-ups or zooms.

The Informer

by Liam O'Flaherty

OBJECTIVES:

1. To have students read an enjoyable novel by a respected Irish author.
2. To have students become involved with the problems that can confront an oppressed society.
3. To sensitize students to Gypo's crime, which, Liam O'Flaherty said, is the "unforgiveable sin" for an Irishman.
4. To have students examine their feelings about an informer.
5. To have students weigh and balance the forces working against Gypo Nolan and to make a value judgment about his conduct.
6. To have students work with a symbolic motif in a novel.

APPROACH:

1. Have students read and discuss the short, short story "The Sniper" by Liam O'Flaherty.
2. Give briefly the biographical facts of Liam O'Flaherty's life:

   Dates: 1896 - 19__. Born on the Aran Islands. Served in the Irish Guards unit of the British Army during World War I. Discharged for shellshock in 1917. Fought in guerrilla warfare of the Civil War that followed the establishment of the Irish Free State.

   The revolutionary organization referred to in The Informer is never identified with the IRA, but, because of Ireland's history and O'Flaherty's part in it, we can assume he is drawing from his background.

3. Explain the significance of the title of the book: the informer is anathema in the history of Ireland because of her long history as a country occupied by a foreign power. As the Afterword of the Signet edition of The Informer points out, "country people still will not walk in the shadow of a descendant of one who informed in 1798 or 1867."
4. Have students discuss how they feel about informers. Discuss, for example, the informer who published Nixon's income tax; children who tattle on their brothers or sisters, and how a parent should deal with the tale-bearer; the Nazis,who trained members of the Hitler Youth Movement to

turn in their parents because they made statements against the government; the publication of the names, addresses and telephone numbers of CIA agents, which is thought to have led to the death of CIA agent Welsh in Greece in December, 1975.

5. Summarize the opening of the story, mentioning that the Dublin slums of this period were among the worst in the world. Then read Chapter 2, page 21 - two paragraphs long - which summarizes the violent results of Gypo's informing against his friend. This approach draws slower readers immediately into the action.

The summary can include the following facts:

> Frankie McPhillip and Gypo Nolan had been members of the revolutionary organization. Working together, they made one man: Gypo the strength and Frankie the brains. While on a job together several months earlier, though, they had gotten drunk and killed a man. Hunted by the police, they became a threat to the revolutionary organization under Commandant Gallagher. Now Frankie McPhillip, who had been in hiding in the mountains around Dublin, knows that he will soon die of tuberculosis and wants to see his mother again. He slips into the Dunboy Lodging House in Dublin, where he confronts his old friend Gypo Nolan and asks him whether or not his home is being watched, whether it's safe to go home. Gypo tells Frankie it is safe. Then, on impulse, Gypo, who had been a member of the police force but was fired for leaking (unintentionally) secrets to the revolutionary organization and can not now find a job or favor even with the revolutionary organization, goes to the police and betrays his friend for the reward of twenty pounds.

Throughout the novel, Gypo's massive strength is compared to that of a beast or primeval monster. Gypo's difficulty in conceptualizing what a betrayal of his friend would mean is coupled by the author with images that suggest Gypo's proximity to brute animal - his "tufted" eyebrows, his panting and snorting noises,the way he gathers himself together to think, "like a horse stiffening for a great tug at an immense weight," his fingers that reach out like a "bird's claw." Is Gypo, therefore, not fully guilty for his betrayal of Frankie? Does he deserve his fate?

Questions Chapters 1 and 2, pp.5 - 21.

1. The date of the setting is 192_. Since the police are presumably Irish police, the time setting of the novel would have to be after what year?
2. What is the relationship between Frankie and Gypo? Why does Frankie come to Gypo?
3. Who is the informer? Why does he inform?
4. What is the result of Gypo's informing?
5. If a pound in 192_ was worth $4.00 (now less than $2.00), how much money did Gypo receive for his betrayal?
6. What time does Frankie McPhillip die?
7. Did Gypo realize fully the consequences of his actions, or is he just too stupid to be fully responsible?
8. Draw a sketch of Gypo from the description given on page 11.
9. If you were making a film of The Informer today, what actor might you choose to play Gypo Nolan?

In a few minutes, Gypo has become an informer and an outcast. He is now on the run psychologically, as much from himself, the accuser, as from the Revolutionary Organization. He spends the "greatest night of his life" scattering the betrayal money in a trail that leads to his conviction as the informer. Gypo's hat becomes a symbolic barometer of his sense of being able to cope with the world. With the twenty pounds reward in his pocket, he sets off for the bar with his hat settled "jauntily" on the back of his head. He sits down to drink and wrestle with the problem of an alibi. "I must think of a plan" becomes a motif interweaving the hectic onslaught of Gypo's physical vitality against a world, in the hour since he left the police station, become menacing in every shape, sound, movement.

Questions Chapter 3.

1. What time does Gypo Nolan leave the police station?
2. The web tightens around Gypo because he cannot think of an alibi. How did Gypo make this fatal error in

judgment?

3. Describe Katie Fox and her background. What is Gypo's relationship with Katie? What error in human relations does Gypo make with Katie? Why is Gypo afraid to return to Katie's house?

4. What is Gypo's alibi?

5. Who first uses the word "informer?"

6. Gypo watches Katie leave as if, symbolically, he were watching her fall over a cliff. He cries. Why? What does his crying suggest about his character?

7. Why does Gypo return to the scene of the murder, 44 Titt Street?

Questions Chapter 4

1. How does Gypo betray himself at Frankie McPhillip's house?

2. What two men are watching Gypo's unusual behavior?

3. What incriminating evidence against Gypo does Mary McPhillip reveal? How does Gypo react?

4. What is Mary McPhillip's relationship with Commandant Gallagher?

5. What blasphemous lie does Gypo tell? Do the mourners believe him, do you think?

6. What famous betrayal from history do the four silver coins suggest? Are there any other parallels suggested between the betrayal of Christ by Judas and of Frankie McPhillip by Gypo.

Questions Chapter 5

1. What two men trail Gypo outside McPhillip's house?

2. What remark does Mulholland make that suggests he suspects Gypo as the informer?

3. Why had Frankie McPhillip and Gypo been expelled from the revolutionary organization? Why had Gypo been expelled from the police force?

4. Though he has tremendous physical courage, Gypo is afraid

of the Revolutionary Organization. Why?

Chapter 6 is a short, difficult, slow-moving chapter whose purpose is to give factual background on Commandant Dan Gallagher from contradictory comments on him excerpted from newspaper articles. For the slower reader, the teacher might simply summarize the chapter: Commandant Gallagher is the son of a peasant farmer; he was educated at a seminary for the priesthood, but killed a priest with a hurling stick during a playground dispute. Gallagher had been abroad for eight years. His revolutionary organization in Ireland is part of a world - wide communist organization, though Dan Gallagher is a maverick individualist who, according to the International Executive of the Revolutionary Organization, won't conform with the larger organization.

Questions Chapter 7

1. Commandant Gallagher promises to take Gypo back into the Revolutionary Organization if Gypo will find the informer. What difficult position does this place Gypo in?
2. Who does Gypo tell Commandant Gallagher is the informer? What motive for informing does Gypo attribute to the Rat?
3. Why is Gallagher so anxious to find the informer?
4. If Frankie McPhillip did not have long to live and had come home to die anyway, how do you feel about Gypo's informing on Frankie? Contempt? Sorrow? Pity? Why?
5. Where does Gypo promise to meet Gallagher that evening? What time?
6. Why does Commandant Gallagher want Mary McPhillip to go to the Court of Inquiry. What information does she have against Gypo?
7. In his treatment of prisoners while he belonged to the police force, is there any suggestion of Gypo's motivation for becoming a revolutionary?
8. Do you like Gallagher? Who seems to be a better person, Gypo or Dan Gallagher? Contrast Gypo with Gallagher.
9. What article of clothing is a symbol of Gypo's security

and self-confidence, like an extension of his personality?

10. Draw a sketch of Gallagher from the description given on page 55, second paragraph. What actor would be a good choice to play the part of Dan Gallagher in a film version of The Informer?

Questions Chapter 8

1. What does Gypo do in the Fish and Chips shop?

2. Who is watching Gypo spend his money? How much does Gypo spend? What deduction does Mulholland make about Gypo?

3. When an onlooker stares at Gypo and justifies his staring, saying, "Well, a cat can look at a king," Gypo gets angry. Why?

4. For a moment, when Gypo thinks he has lost his hat, he panics. Why?

5. Match the following terms:

a.	bobby	___Ireland
b.	Erin	___two shillings or 50 cents (now 24 cents)
c.	Up the rebels!	___the main river in Dublin
d.	the Liffey	___a revolutionary cry of the rebels
e.	I.R.B.	___$4.00 (now less than $2.00)
f.	two bob	___a policeman
g.	a pound note	___Irish Republican Brotherhood, a forerunner of the I.R.A.

Questions Chapters 9 and 10

1. In what way could Phyllis in Aunt Betty's "house" be an evil omen for Gypo?

2. Why does Gypo decide to help Phyllis? Is he generous or afraid?

3. After Katie Fox has betrayed Gypo to Mulholland, she gives three pounds to Biddy Burke. "Quick, quick," she says, "Give it to me, Biddy. Give it to me." What is "it," do you think?

Review Chapters 1 - 10.

Directions: Arrange the elements of the plot in chronological order by number, the first group 1 - 5, the second group 6 - 10.

___Katie Fox accidentally gives Gypo a good alibi by suggesting he acquired his new wealth from robbing a church.

___Gypo informs on his friend Frankie McPhillip.

___Gypo goes to a bar and tries to think up an alibi for his new wealth.

___Frankie goes to the Dunboy Lodging House, where he meets his friend Gypo and is informed by him that it is safe to go home.

___Gypo deserts Katie Fox despite her protests and despite her demands that he stay with her.

___Katie Fox informs on Gypo's whereabouts to Mulholland. Mulholland goes to Gypo and leads him away to the Bogie Hole and Commandant Gallagher.

___Gypo goes to Frankie McPhillip's house and offers his condolences for the death of his friend Frankie. He gives Mrs. McPhillip some silver coins.

___Gypo meets Commandant Gallagher in a bar and tells him that the informer was Rat Mulligan, who had a grudge against McPhillip.

___Gypo goes to Aunt Betty's house and gives Phyllis three pounds, enough money to pay her way to England and to stay away from the police.

___Gypo goes to a fish and chips shop. He treats everyone in the shop to fish and chips.

Chapter 11

Students can work out and act out the actual trial of Gypo Nolan in its entirety, if there is enough time available. At least a week of class time would be required. A less time - consuming, modified trial of Gypo can be held using a combination of the following:

1. Have students write fill-ins on Rat Mulligan's Testimony at the Bogey Hole, using the text to find the answers.

2. Have students answer oral questions by the teacher on Mary McPhillip's testimony.

3. Have two students act out Gypo's testimony to Commandant Gallagher from a prepared script.

Questions Chapter 11

1. Who testifies first against Gypo? What is his testimony? Fill in the correct times in the Rat's testimony. You may consult your book pp. 118 - 121. (Go over the answers immediately with students after they have finished the paper).

Rat Mulligan's Testimony at the Bogey Hole

a. At ___ today . . . . I was lyin' in me bed. I had a bad pain in me right side from bronchitis all the mornin' an' I had to stay in bed with it. At ___ o'clock about, the old woman gev me a cup o' tay an' an egg. . . . I had to get up then, on account of a suit that has to be made for Mick Foley the carter.

b. I worked on till about half-past three or maybe a quarter to ___, when Charlie Corrigan came in an' said that his brother Dave had just come outa jail, after bein' on hunger strike for eighteen days. . . . we talked over a cup o' tay until about six o'clock. It was just ____ when I left, because I heard the angelus beginnin' to strike an' I on me way down the stairs, because I stopped to cross mesel'.

c. I stayed there until about half-past____. An then I stayed talkin' outside the door to Fr. Conroy for maybe ten minutes. After I left Fr. Conroy I met Barney Kerrigan. . . . It must have been within fifty yards of the chapel.

d. I went back to the house after that. I did another bit o' work until about ___ o'clock.

e. Then I went upstairs to Jim Daly's room on the third floor. We had a smoke an' talk until about ___ o'clock. Then I came down again. The old woman had just come in, so we had another sup o' tay an' a herring. Then I sat be the fire readin' a newspaper until about half-past ___.

f. Then I began to pouch about makin' ready to go to bed, when three men under Tommy Connor came in an' put a mask over me face an' bundled me into a car, without by yer leave, as if I was a criminal. That's all.

2. Who testifies next against Gypo? What is Mary McPhillip's damaging testimony?

3. Who is called finally to stand trial? What two students would like to practice the parts of Gypo Nolan and Commandant Gallagher, come to the front of the room, and read the parts?

Questions Chapter 12

1. Did you feel contempt or pity for Gypo at the trial?

2. What sentence does Gypo receive for informing?

3. How is Gypo's execution to be carried out?

4. Mary McPhillip had known all along it was Gypo who killed her brother. How did she know?

5. How does Mary McPhillip feel about Gypo's death sentence? How does Commandant Gallagher feel? How do you feel?

Questions Chapter 13

1. How is Gypo's executioner selected?

2. Hackett is designated executioner. How does he feel? Why?

Questions Chapter 14

1. One minute after he has been condemned, Gypo begins making his escape. Who helped him form the escape plan?

2. Read pages 147 - 148. How would a film producer suggest Gypo's tremendous strength on film?

Questions Chapter 15

1. Up to this point, Gypo has been in psychological flight from himself. Now he is in physical flight for his life. Where is Gallagher afraid Gypo will go? Will the police protect Gypo? Are the police English or Irish?

2. Gallagher says Gypo is not the type to inform. Where, then, will Gypo go?

3. On page 156 Commandant Gallagher says that only an intelligent man can be brave because he needs imagination to visualize danger. Do you agree with Gallagher? What is your definition of courage?

Questions Chapters 16 - 18

1. Gypo tries to run to the mountains. Who waits on the bridge, preventing his escape?

2. Gypo hears the footsteps of the police moving slowly along the streets. Why doesn't he go to them for help?

3. Gypo goes finally to Katie Fox. What is ominous about the statue of St. Joseph hung on the bed-post?

4. What is ironic about Katie Fox informing on Gypo?

5. Gypo dies before Mrs. McPhillip, stretched out on the church floor in the shape of a cross, her words of forgiveness in his ears. What is the analogy here between Gypo and Judas's betrayal of Christ?

Summary Questions

1. Do you think Gypo Nolan met the fate he deserved? Consider in your answer all the factors working against Gypo: his low intelligence, his desperate circumstances, his brutalization by the system, the fact that he acted on impulse, his repentance for his betrayal.

2. Why is informing the "unforgiveable sin" for an Irishman? In your opinion, is informing ever excusable? If so, when? What would you say to your brothers and sisters, or later your children, when they tattle-tale? Will you allow them, excuse them, or admonish them? Why?

3. Do you think that the American writer John Steinbeck might have been influenced by Liam O'Flaherty? Compare, for instance, the central characters of Gypo Nolan and Frankie McPhillip in _The Informer_ (1925) with Lennie and George in _Of Mice and Men_ (1937). Is there any correspondence between the animal imagery used to suggest the dull, brutish character of both Gypo in _The Informer_ and Lennie in _Of Mice and Men_?
   What is the obvious major difference in style between Liam O'Flaherty and John Steinbeck?

TEXT: O'Flaherty, Liam. _The Informer_. N.Y., New American Library, Signet Classics, 1961.

Dramatization by Ione Malloy and Josephine Murphy. From THE INFORMER by Liam O'Flaherty by permission of Harcourt Brace Jovanovich, Inc. All rights in this dramatization reserved including the right of performance.*

The Trial of Gypo Nolan

THE TWO ADVERSARIES:

MATERI [illegible]

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

P.40

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

P. 41

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

P. 42

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTION

---

*Jonathan Cape, the British publisher of The Informer, wrote that "Liam O' Flaherty is quite happy for this material to be dramatized in this way."

John Ford's Film *The Informer*

OBJECTIVES:

1. To have students become familiar with a fine film directed by John Ford, one of the great movie-makers of the United States.
2. To have students become aware of the difficulties of transposing one medium to another: the written word to the visual image.
3. To give students the pleasure of having the written word transformed to the visual image.

APPROACH:

BEFORE VIEWING THE INFORMER:

1. Pass out the sheet listing "Fifty 'Milestone' Films." Have students discuss which films they saw and liked and why. Have them note that *The Informer* is considered one of the "all-time important films."
2. Pass out the paper entitled "Liam O'Flaherty's *The Informer*: The Written Word to the Visual Media - *How Would You* Do It?" Have students try to solve problems John Ford was confronted with in making the film.
3. Give students briefly some facts about the film.

The Informer - Academy Award Winner, 1935

Direction - John Ford
Actor - Victor McLaglen
Script - Dudley Nichols

The picture was shot in three weeks. It is said to have cost $243,000 to make.

AFTER VIEWING THE FILM:

1. Have students discuss which medium, book or film, they liked better, considered more successful.
2. Have students discuss changes Ford made from the book to produce his landmark film.

__NOTE__: The rental film of The Informer, which lasts a total of 90 minutes, is divided into three sections: the first, about 20 minutes; the second, about 40 minutes; the third, about 30 minutes. Teachers will have to plan their class time accordingly, or see the film in one setting, perhaps after school. The film adds immeasurably to the students' appreciation of the book, and is well worth the time.

The Informer film can be rented from Films Incorporated located in the Boston area at 625 Mount Auburn Street, Cambridge, Massachusetts. (Telephone: 661-6123)

Liam O'Flaherty's The Informer: The Written Word to the Visual Media

How Would You Do It?

1. In O'Flaherty's novel The Informer, O'Flaherty shows the betrayal of his friend Frankie McPhillip growing in Gypo's thoughts. As Gypo talks to Frankie at the Dunboy Lodging House, a "monstrous idea" prowls into his head "like an uncouth beast straying from a wilderness into a civilized place where little children are alone." Later, the "ghoulish thing" comes back like a specter into his mind until finally, "There were two facts in his brain. First, the fact of his meeting with McPhillip. Second, the fact of his having no money for the night."

   If you were the film director John Ford, how would you present visually on the screen this struggle that takes place inside Gypo's mind?

2. On pages 68 and 69, four characters are mentioned. In the film The Informer, John Ford, the Director, left out one of the characters. Which character would you leave out, and why?

3. "Since that infernal moment when he kicked open the door of the police station, his whole life had been submerged in a pitch-black cloud that was impenetrable and offered no escape."

   How would you represent this "pitch-black cloud" visually on the screen?

4. In the novel The Informer, O'Flaherty describes Gypo Nolan in recurrent animal imagery. At one point, "His jaws set like the teeth of a bear trap that has been sprung fruitlessly." There is repeated reference to his tufted eyebrows, "twitching ominously like snouts." Without his hat, Gypo's head appears "naked, hummocked. . . like a badly shorn sheep." At the fish-and-chips shop, he towers over the crowd like "some primeval monster." In his terror at the court of inquiry, he lets go a "muffled scream like a dumb animal in mortal agony."

   If you were John Ford the director, how would you represent for the screen Gypo's tremendous, animal-like strength?

Questions on The Informer - After Viewing John Ford's

film version

1. Did you enjoy reading the novel more, or seeing the film? Why?

2. a. In the book, what is the time setting for The Informer? Who had political control, the English or the Irish?
   b. In the film, what is the time setting? Who are the Black and Tans? Who had political control under them, the English or the Irish?
   c. Why do you think Ford made this change?

3. The film lasts about 90 minutes. How long a period of time is covered in the story of The Informer?

4. a. What is the motivation in the novel for Gypo's informing on his friend Frankie McPhillip?
   b. What is the motivation in the film for Gypo's betrayal of his friend Frankie?
   c. Which motivation seems to be stronger and better to you? Why?

5. Judas betrayed Christ for 30 pieces of silver. Then Judas repented, felt sorry for what he had done; but, not believing Christ could forgive him, went out and hanged himself.

   Question: From the film, in what ways does the director John Ford suggest the comparison of Gypo with Judas.

6. Gypo's hat perched on the back of his head is a symbol of security for him in the book. When Gypo loses his hat, he panics.

   In the film, Gypo uses his hat to express his inner feelings. What are some of the ways in which Gypo uses his hat to express himself?

7. What changes do you notice in the transformation of book characters into the film version:

   a. Mrs. McPhillip
   b. Commandant Gallagher
   c. Katie Fox
   d. Gypo
   e. Mr. McPhillip

Do you consider the changes an improvement for the story?

Which character in the film version is most like the novel characterization?

8. How did the director John Ford get across the idea of Gypo's tremendous strength?

9. Director Ford used the blind man to represent Gypo's conscience. How does this work in the film? Give particular examples.

10. Do you think a film of The Informer would be successful if it were remade today? What actors would you use for the major parts?

Fifty "Milestone" Films

The survey, conducted by the University of Southern California's Performing Arts Council, was designed to discover which films were looked upon as having most significantly advanced the art of movie-making.

While a number of classic silent films made the list, only a handful of movies made in the last decade were found to be worth placing on a list of all-time important films.

These recent films include Midnight Cowboy, 2001: A Space Odyssey, Who's Afraid of Virginia Woolf, The Graduate, The Sound of Music, Dr. Strangelove,Easy Rider, Bonny and Clyde and The Godfather.

One film was named twice: Ben-Hur. Both the 1925 version starring Ramon Navarro and the 1959 version starring Charlton Heston made the list.

In all, 53 films were named by the film-makers and critics, with their order listed according to the number of votes each received. There were a large number of ties for various positions on the list.

The films selected were:

1. Citizen Kane and Gone with the Wind
2. The Birth of a Nation
3. All Quiet on the Western Front
4. The Best Years of Our Lives, Midnight Cowboy, Stagecoach.
5. High Noon, On the Waterfront
6. 2001: A Space Odyssey
7. The Treasure of the Sierra Madre

*8. The Jazz Singer, The Informer, West Side Story, The Grapes of Wrath

9. The Gold Rush, It Happened One Night
10. The Big Parade, Casablanca, Fantasia
11. Greed, Intolerance, King Kong

12 The Great Train Robbery, Who's Afraid of Virginia Woolf?, Sunset Boulevard, The Wizard of Oz, The Graduate

*13. Nanook of the North, Little Caesar, The Bridge on the River Kwai, The Sound of Music

14. City Lights, Ben-Hur (1925), Forty-Second Street, The Maltese Falcon, Public Enemy, Dr. Strangelove
15. Ben-Hur ('59), A Streetcar Named Desire, An American in Paris,

The Robe, I am A Fugitive from a Chain Gang, The Lost Weekend, Easy Rider, Bonnie and Clyde

16. Covered Wagon, Snow White and the Seven Dwarfs, The 39 Steps, The General, Shane, The Godfather, Lost Horizon.

* Robert Flaherty produced _Man of Aran_ as well as _Nanook of the North_.

Borstal Boy

by Brendan Behan

OBJECTIVES:

1. To introduce students to a vital autobiography in the prison literature genre.
2. To acquaint students with the first-hand experience of a teenage revolutionary and the consequences of his actions.
3. To make students aware of the reasons for the ambivalent attitude of some Irish toward the English, and vice versa.
4. To expose students to Behan's marvelous ear for dialect, especially rhyming slang, which Behan is credited with raising to literary status.
5. To have students develop awareness that, although Behan received little formal education, he received a "mass of nationalistic oral tradition in Irish and in English, in story, poem and song," which provided him with an equivalent, if contrary, curriculum.

APPROACH:

1. Give the life of Brendan Behan in detail.
2. Explain the title of the book.
3. Describe Behan's attempted revolutionary activities in England in 1939. Ask students how they feel about extremist tactics like putting bombs in mail boxes, sending bombs by mail, blowing up ships in the harbor, etc..
4. Begin reading Borstal Boy to the students, helping them with the dialect.
5. Show the students the film Brendan Behan's Dublin as reinforcement when the students are already reading. The film should help with the dialect.

Borstal Boy

by Brendan Behan

Questions, pp. 1-35

1. There is an old Irish proverb: "England's difficulty is Ireland's opportunity." What was England's difficulty at the time Behan went there in 1939?

2. What was Behan's revolutionary purpose in going to England?

3. Behan was accused by the men who arrested him of being a tool of "big shots in America," who live off the fat of the land and send silly revolutionaries like Behan to die for their country. The Irish government has pleaded with Americans not to send money for arms to Ireland. Why, then, does this flow across the waters continue to exist even today?

4. In England, Behan discovered that there were two views of Sir Roger Casement. What was the Irish view? What was the English view? Where were Casement's "remains" buried?

5. Rhyming slang (or Cockney slang) has been said to have reached the status of literature through Behan's skillful use of it. Rhyming slang uses the rhyme for the word intended. For example, Behan's prison friend or "mate" rhymes with "china plate." Here "china" is used instead of "mate." Rhyming slang is a kind of code language.

   What is the meaning of the following rhyming slang words?

   Rhyming slang = Meaning
   a. china/china plate = mate
   b. sky-rocket = pocket
   c. flowery/flowery dell = cell
   d. grass-'opper = inform to a copper

6. Behan became educated in prison through reading. He mentions the authors Hardy, Hemingway, and Liam O'Flaherty. What books do you know by each author?

7. What does Behan's name mean in Gaelic (or Irish)? p.30

8. What period in Ireland's history do the "Trouble" and the Black and Tans refer to:
    a. pre- or post- Easter Rising of 1916?
    b. pre- or post- establishment of the Irish Free State, 1922?

9. Who became Behan's "china?" What was his crime?

10. What were some of the "special" treatments Behan received as a political prisoner, a member of the IRA?

11. The following are definitions, abbreviations, slang words, historical or geographical references. How many can you match?

___ 1. Munster
___ 2. R.C.school
___ 3. "Kevin Barry"
___ 4. A bit "jarred"
___ 5. Leaving their "mots"
___ 6. G.P.O.
___ 7. The old Famine Queen
___ 8. Cork
___ 9. I.R.A.
___ 10. G.H.Q.
___ 11. The Assizes
___ 12. Manchester martyrs
___ 13. A BBC accent
___ 14. Black and Tans
___ 15. An Orange district
___ 16. Liam O'Flaherty
___ 17. In the nick
___ 18. "My dark Rosaleen"
___ 19. Sir Roger Casement

a. Having drunk too many pints
b. One of Ireland's four provinces
c. Girls
d. Site of Easter Rising,1916
e. Roman Catholic school
f. 18-year-old medical student hanged by English, November 1, 1920
g. City in southwest Ireland
h. Queen Victoria
i. The periodical sessions of the judges of the superior courts in every county for the purpose of administering justice in the trial and determination of civil and criminal cases.
j. Irish Republican Army
k. General Headquarters
l. Author of The Informer
m. Allen, Larkin, O'Brien, hanged for taking part in Fenian Rising of 1867.
n. A code name for Ireland.
o. A knighted English government employee, hanged for treason, 1916.
p. In jail.
q. English recruits who began a reign of terror in Ireland
r. An educated, upper-class, English accent
s. Protestant, loyalist district

Questions,pp. 36-78

1. Behan was kept at Walton Prison until the Assizes. Why did Behan not want to be tried "in camera?"

2. When Brendan Behan was born, Behan's father was in K __ __ __ __ __ __ __ __ __ Jail, in the year 19__ __.

3. Who was Cuchulainn? Why does a statue of him commemorate the Easter Rising of 1916 at the General Post Office (G.P.O.)?

4. What brands of tobacco did Behan find in jail: The Three Nuns _ _...... What type of humor is this?

5. Why wasn't Behan's china Charlie Millwall wearing the King's uniform?

6. Match the collowing:

___ 1. Shut your gob
___ 2. In camera
___ 3. Kilmainham Jail
___ 4. Cuchulainn
___ 5. Chokey
___ 6. A lagging
___ 7. "Didn't they condemn the men of 'Forty-eight and tell the people to give up their crops and die of the hunger in the ditches at home,with the grass juice running green from the dead mouth of a mother clutching a live infant_ _!"

a. In the judge's chamber, in private
b. A prison term
c. Solitary confinement
d. A prison in Dublin,bearing the English seal of snake in chains
e. Cuchulainn, mythological hero and embodiment of the ideal heroic qualities of the Gael
f. Shut your mouth
g. The Potato Famine

Questions,pp. 79-149

1. What is the odor of an English prison, according to Behan?

2. What was Behan's prison job? How did Dale and James become Behan's enemies? What happened to them?

3. A Fenian prisoner said, "The things you missed most in jail were babies, dogs, and _____."

4. Why did the Catholics feel luckiest of all prisoners? Why was Behan looking forward to his visit to the Catholic chaplain? Why was he so bitterly disappointed? When had Behan's father been excommunicated by the Church? Why? Why was Behan excommunicated?

5. Do you agree (or not) with Behan, who defended his political position, saying, "The IRA is not a murder gang." Yes or No and Why?

6. Who was Browny? What happened to him?

7. What national Irish song did Behan's uncle write?

8. Explain who the "felons" are in the following lines:

> "God bless the clay where rest today
> The Felons of our Land." p.93

9. After two months in Walton Prison, how had Behan revised his opinions of the British? p.132.

10. What political event of importance to Ireland took place just at the time of Behan's sentencing?

11. Explain what the underlined words refer to in Behan's speech from the dock: "By plantation, famine, and massacre you have striven to drive the people of Ireland from off the soil of Ireland, but in seven centuries you have not succeeded.

. . . . .

Many times have you announced that you . . . had settled the 'Irish Question.'"

12. How long was Behan in Walton Prison? What sentence did he receive? How old would he be when released?

13. Match the following:

___ 1. To scarper
___ 2. Blarney
___ 3. Screws
___ 4. Up the Republic!
___ 5. To be topped
___ 6. Shopping
___ 7. To remand
___ 8. C. of E's; R.C.'s
___ 9. De Valera
___10. Irish Republican prisoners
___11. Easter Week
___12 Pastorals denouncing the IRA
___13. The Gaeltacht
___14. Terence MacSwiney
___15. Irish Civil War
___16. The Fenians
___17. Michael Collins
___18. 14 years p.s.
___19. Connemara
___20. Wolfe Tone
___21. Cranford
___22. Curragh Cap
___23. Dail Eireann

a. Smooth, gifted, flattering talk
b. Prison guards
c. To escape
d. To be executed
e. A Republican toast to a United Ireland
f. Members of the Church of England; Roman Catholics
g. Prisoners caught engaged in political activities
h. To send back; specifically, to recommit (a prisoner) temporarily
i. Since 1916, the most prominent political figure in Ireland, nicknamed Dev
j. Informing
k. 1922-1923 between pro-Irish Free State and anti-Irish Free State Factions
l. Areas of Ireland where Irish has survived as the vernacular language
m. April 24-29, 1916
n. Lord Mayor of Cork. Died October 25, 1920, after 74 days fasting in Brixton Jail, England.
o. A secret organization seeking the complete separation of Ireland from England by force.
p. A bishop's letter to pastors and their church congregations
q. Irish Parliament, founded Jan. 1919
r. A racing cap
s. Important leader of Irish War of Independence, 1919-'21. Ambushed in County Cork, August 22, 1922, in

the Civil War that followed the establishment of the Irish Free State

- t. Penal servitude
- u. Irish patriot of the 1798 Rising
- v. Westernmost part of Connacht Province
- w. Favorite novel of Behan, written by Mrs. Gaskell

In part II, Behan tells of his detention at an allocation center in London, the Feltham Boys' Prison, until a decision is made by the Prison Commissioner and Borstal Governors about which is the best Borstal Institute for him. There is a heart-warming contrast between Walton Prison of Part One and the Borstal Section of Feltham Boys' Prison of Part Two.

QUESTIONS, PART TWO, pp. 153 - 201

1. What were some of the major differences in prison conditions (food, treatment) between Walton Prison of Part One and the allocation detention center of Part Two?

2. What kinds of things could the prisoners do during the famous Borstal "silent hour?"

3. Behan says that he had been earning wages of one pound, two shillings a week as a painter's apprentice. How much money did he earn? In 1939

   pound (£) = $4.00
   shilling (s) = 12 pence

4. What is significant about the following address:

   H.M. Borstal Institution
   Borstal, Rochester, Kent

   What does H.M. stand for?

5. Why were Catholics in prison especially lucky at Easter time?

6. Who was Chewlips? Behan says Chewlips was "ignorant about everything except ____." What was Chewlips referring to when he told Behan he "got the old tic-tac all right, now. . . ."

7. Who was Lavery? What do Behan and Lavery have in common? How are they different?

8. What is the "Irish Question" the doctor refers to? How can it be settled, do you think?

9. Match the following:

___ 1. B.I.
___ 2. A screw
___ 3. Chokey
___ 4. To scarper
___ 5. Belfast
___ 6. Paddy
___ 7. To grass-hopper
___ 8. Floweries
___ 9. Shepherd's pie
___10. Black Maria
___11. John L. Sullivan
___12. Ceilidh
___13. Say a dicky-bird

a. To escape
b. A prison guard
c. Capital of Northern Ireland
d. Solitary confinement for misbehavior
e. Borstal Institute
f. To inform
g. Flowery dells, rhyming slang for cells
h. Nickname for an Irishman
i. Rhyming slang for "say a word"
j. A black, closed wagon used to transport prisoners to or from jail
k. A competitive music festival
l. A meat pie with a mashed potato crust
m. An Irish-American, the last of the bare-knuckle champions. First World Heavyweight Champion

10. What qualities made Brendan Behan well liked by the other prisoners? Do you agree with Brendan's mother, who said of her son: "He had a heart as big as his thirst"?

Part Three is an account of Behan's journey to Hollesley Bay Borstal Institute and of his almost pastoral account of his subsequent two years there until his release. The very positive influence the discipline and officers of the camp had on Behan's development is in marked contrast to the treatment Behan received in Walton Prison, and an argument for a more humane treatment of prisoners.

Directions: Mark the following statements true or false:

Pages 205-257

___1. Brendan Behan was sent to Hollesley Bay Borstal Institute.

___2. Victor McLaglen played the part of Gypo Nolan in the film The Informer.

___3. Behan had several relatives who served in the British armed forces in World War I and World War II.

___4. Behan was embarrassed to sing in public.

___5. "Half-inching" is rhyming slang for "pinching," or stealing.

___6. A policy of the Borstal Institute was to give a man work that would use his special talents and experience, if at all possible.

___7. A well-planned "scarper" is an "escape."

___8. Behan liked the Governor of the Hollesley Bay Borstal.

___9. Behan's china Charlie did not go with him to Borstal Institute at Hollesley Bay.

__10. A "tea leaf" is rhyming slang for "thief."

__11. A "ding dong" is rhyming slang for "song" fest.

__12. Cursing or swearing was disapproved of at the Hollesley Bay Borstal.

__13. Chewlips got in trouble for not polishing his shoes.

__14. Brendan Behan said that all the land his family owned was in window boxes.

__15. Behan had the gift of blarney.

__16. The Borstal boys worked on a "mark" system: maximum 5 marks per day and minimum of 22 per week, with an earning of 5-1/2 pence per mark over the minimum requirement.

__17. The nephew of Oscar Wilde, author of Dr. Jeckyl and Mr. Hyde, was at the same Borstal Institute as Behan.

__18. Behan was liked by the English Borstal boys because he had essentially the same background as they had - the pawn and chip shops, swimming in the canal, and being chased by police.

__19. The scarperer Ken was caught while riding a bus to freedom.

__20. Behan's uncle wrote the national anthem of Ireland.

__21. Behan said it was the tough guys, the real cons, that try to escape.

__22. Behan's grandmother was a printeress or gilder; his family was in the building trade.

__23. Behan said it was part of an Irishman's code never to turn in a man "on the run." An Irishman might not help, but he would never hinder the fugitive.

Pages 257-306

___1. Behan's china Charlie was pleased at Behan's good luck in getting transferred from the Gardens to the Engineers, where Behan could work in the painters' party.

___2. The street sports of the Dublin slum where Behan grew up were soccer and a version of hurling.

___3. Behan loved to participate in sports.

___4. Behan was a strong swimmer.

___5. Behan felt that any prisoner who started a fight near a guard was counting on the guard to break up the fight.

___6. Behan read during much of his spare time at Borstal. He was proud of the Irish writers like O'Casey,Shaw, Yeats.

___7. When he entered Borstal, Behan had already had some of his writing pieces published.

___8. Behan won the Borstal Eisteddfod festival prize of 100 cigarettes for an essay on the IRA.

___9. Ken received a sentence of two months in chokey for his attempt to scarper.

__10. Behan was proud of his painter's trade.

Pages 306-379

___1. Irish students study the Merriman poem of County Clare, "The Midnight Court," as part of their school curriculum.

___2. "Rosy Lee" is rhyming slang for "tea."

___3. Even though he was embittered by his excommunication from the Catholic Church, Behan became a server at Mass.

___4. Conviviality and sociability were high among Behan's social values.

___5. Prisoners sometimes gossiped about the crimes that put them behind bars.

___6. Behan, because he was poor, had seldom seen a movie or "picture."

___7. Behan's graft or work china, Tom, felt superior to Behan's other chinas.

___8. In Ireland, Gaelic football and hurley are games of the country; soccer is a game in the towns.

___9. Behan joined the Rugby team at Hollesley Bay Borstal.

__10. Behan's chinas Charlie and Chewlips became champion billiard players.

__11. "Scapa Flow" is rhyming slang for "go."

__12. Behan's china Charlie Millwall died in active navy service.

__13. Behan was among the first of Behan's group to be released from prison.

__14. Behan was released from prison and expelled from Great Britain at the same time.

__15. The expulsion order from Great Britain was Behan's identity document or passport on his return to Ireland from England.

Summary Questions:

1. Compare the prison treatment at Walton Prison and at Hollesley Bay Borstal Institute. What implications for prison reform does the comparison suggest?
2. What are the great strengths and weaknesses of Behan's character? Why is he so successful a human being?

Suggested Activities:

1. View the film Brendan Behan's Dublin
2. Read the short story by Behan, "The Confirmation Suit," for the humorous facet of Behan's personality.
3. Listen to the record "Brendan Behan Sings Irish Folksongs and Ballads" Spoken Arts, Inc., 95 Valley Road, New Rochelle, New York 10804.
4. If time permits, read Behan's play about prison life, The Quare Fellow.

TEXT: The text used in this curriculum is the Corgi paperback edition (No. 552 01464 8). Corgi Books are published by:

Transworld Publishers Ltd.
Cavendish House
57-59 Uxbridge Road
Ealing, London, W.5
England

Brendan Behan : Biographical Facts

(Feb. 9, 1923 - March 10, 1964)

by Ione Malloy

Brendan Behan was born into a working-class family of Catholic but anti-clerical, strong Republican and anti-British traditions. When Brendan was born, his father was in Kilmainham Prison, with 10,000 other Republican prisoners, including the future President of the Republic of Ireland, Sean T. O'Kelly, who had opposed with arms the Anglo-Irish Treaty. By this treaty on December 7, 1921, the Irish Free State was established on an equal basis with other British Commonwealth countries, the six counties of Ulster were in effect partitioned, and members of the Dail (the Constituent Assembly) were compelled to take an oath of allegiance to the King of England before taking office. When Brendan was a little boy, he often passed Kilmainham Prison with "my father, taking me for a walk on Sunday mornings. It was where he had first seen me, from his cell window, during the Civil War. I was born after he was captured, and when I was six weeks old my mother brought me up to the jail and held me up, on the road outside, for him to see from the cell window."

Other uncles of Behan and many of his parents' friends were interned in the Ballykinlar Camp in Northern Ireland during the Civil War that followed the signing of the Anglo-Irish Treaty of 1921, a war between the pro-Treaty and the anti-Treaty Republicans who, like Behan's father, would not accept the terms of the Treaty, and surrendered only because de Valera ordered them to lay down their arms on April 27, 1923, when the government had achieved sufficient control to threaten with the death penalty all those found under arms.

Behan was reared in the slums of North Dublin, in a big Georgian house of the 18th century, "a great lord's town house before it was a tenement," symbolic of the golden age of Dublin's history, when architecture and the other arts had flourished until the then virtually independent Irish Parliament was corrupted into abandoning itself in the 1801 Act of Union with England, and the period of decay began. Behan lived there with the seven other children, in a kitchen and back parlor. He slept in front of a big, black Kilkenny marble fireplace avoiding "the eye of the Sacred Heart in the Picture on the far wall," but taking comfort from the sound of the distant trams. Though so poor that Behan didn't receive his first pair of pajamas until he was at Borstal Reformatory, he had other compensations. His family was a solidly-based, working class family with a trade in painting which Behan was proud of. His ancestors had been associated with the great historical and literary events of recent Irish history. Behan's mother's sister had married P.J.Bourke, "Whose family ran music halls for generations," and were the best known theatrical family in Ireland, according to Behan, "and one of the biggest suppliers of theatrical costumes, make-up and accessories in Europe." Bourke owned a Dublin theatre which Behan attended regularly and at no cost between the ages of four and sixteen. Behan's mother had acted in the Abbey and his father had performed in vaudeville. Behan gives a picture of the family that, though poor, knew how to entertain themselves. His father was a great fiddler as was his Uncle Peadar Kearney, his mother's brother, who was presented a "fiddle" by the prisoners in Ballykinlar Internment Camp in Northern Ireland during the Civil War in recognition of his having written the National Anthem.

Behan grew up loving the city, like all Behans, and announced proudly: "The only land my own family ever had as far back as anyone could remember would fit in a window-box." Looking back later at his childhood, Behan said, "I'm not particularly proud of it; I'm not ashamed of it. I don't feel either about it. Just like that's where I happened to be reared." Later, when Behan was at Borstal Reformatory, he could identify easily with the other boys, despite his connection with IRA politics, because most of them were from the slums of England's biggest cities.

In 1937 Behan went to a Dublin technical school, the Day Apprentice School, and by the time he was sixteen years old he was earning one pound, two shillings a week, or sixpence an hour, as a third-year apprentice. Behan was always to identify himself with the working class, though in 1952, deciding that painting was "dirty and dangerous," and that there was no better way of escaping hard work for a boy without capital or a religious vocation than writing," Behan laid down the brush for the pen. Years later he would make the comment about Dublin: "It's the working class that binds me to this town; they're the only real people. The middle classes put years on me. If they didn't see my name in the *Sunday Times* and the *Observer*, they wouldn't want to know me; and that goes for Catholics as well as Protestants, lawyers as well as doctors."

Imprisonment for revolutionary activities probably gave Behan the leisure needed to develop his reading and writing skills. From the age of nine, Behan had belonged to Fianna Eireann, a kind of Republican Boy Scouts, founded by Countess Markievicz. In 1937 he was transferred to the Irish Republican Army as a messenger boy. He trained "in an old castle the IRA had taken over at Killiney, near Bernard Shaw's cottage, looking away out over the Irish Sea." Shaw had said 'that no man was ever the same after seeing it at dawn or sunset.' Said Behan, "I know a good many besides himself that are not the same after seeing it, and some of them hung or shot, or gone mad, or otherwise unable to tell the difference." Two years later Behan was transferred to the IRA itself, and in 1939 he was sent by the IRA to England, reportedly to help blow up the battleship King George V in the Liverpool harbor. The IRA was then still an illegal organization in Ireland, but was not a very powerful body; but to quote Behan, "it had had spells of activity, the most notorious being a campaign in England just before the second world war." It began almost as a military operation directed against strategic installations, homemade bombs planted in letter-boxes and cloakrooms." The campaign was quickly crushed and most members of the IRA were imprisoned either in England or in Ireland, North and South, during the War. Before Behan could accomplish his mission, he was arrested in Liverpool and sentenced to three years at Borstal Reformatory in northern England for possessing explosives. These three years are the subject of his autobiographical story of prison life, Borstal Boy, published in 1959, which Behan considered his best work.

Behan spent in all a sum of about eight years in prison: in 1942, shortly after Behan was released from Borstal and deported from England to Ireland, he was sentenced to fourteen years by a Dublin military court for the attempted murder of two detectives - a year for every year he missed at, his father says - though Behan claimed the detectives shot at him first. He was released in the general amnesty of 1946. In 1947 Behan was arrested again in Manchester on charges of assisting in the escape of an IRA man from jail. Though no evidence or proof of any link between Behan and the escape was brought forward, Behan received a sentence of four months for breaking his expulsion order. But after becoming a successful playwright, Behan put his soldiering days behind him. The reason was, perhaps, as Behan said, that he was "too scared of big bombs to care any longer about small ones." Another certain reason was that Behan enjoyed the financial security of about two to three hundred pounds a week from his writing career.

Behan had a magnificent power with language and an ear for common speech. The years Behan spent in prison sharpened his perception to the many facets and angles of men and society. No institution was sacred from his satire, but his satire of man was tinged with a feeling that "man's short life is often sad and his end disgusting, but he has been a good tryer and will improve things." As a writer and dramatist, however, as Eliot Norton pointed out, "Behan suffered from the same trouble that was to ruin his life, a lack of discipline." An instance would be the way he steals from his own books: the same joke might reappear in three different books. Behan said simply, about his problem with alcohol, "I'm addicted to drink."

Behan watched the opening of The Quare Fellow in London in 1956 in the company of two playgoers from Scotland Yard. His curtain speech, the newspapers wrote, was a classic: "I've been under guard here. I need a drink badly. Please forgive me." On March 10,1964, less than four months after the birth of his first child, a girl, whom he had toasted with orange juice and soda with the promise, "This is all it's going to be from now on," Behan died from the ravages of alcohol of his liver, complicated by chronic diabetes. He was forty-one years old. Behan's coffin, draped in the Tricolour, was carried to the hearse from the Meath Hospital, Dublin, by Behan's old Fianna Eireann comrades, wearing Easter lilies. The Irish government sent an official representative to Behan's funeral. At the graveside, in the national cemetery, Glasnevin, Matthew O'Neill, who served with Behan in the IRA, delivered an oration in Gaelic, then repeated it in English. The Times of London eulogized that Behan "had lived long enough to see at least one of his plays, and unofficially himself, taken to its heart by the UK."

Whatever Behan's excesses, they did not flow from a starved heart. Behan's mother once said about her son Brendan: "He has a heart as big as his thirst." That is Behan's best epitaph. His charity was basic to his writings, as it was in his life, whether he was stopping politely to listen while a chance passerby outlined "an improbable plot" for a play, or whether he was stopping his car on an Irish road to pick up an "old lady in a black shawl" walking to town. Behan's life ended as casually as his travelogue of Ireland, Brendan Behan's Ireland: "You can take it or leave it, and that's the end of my story and all I am going to tell you and thanks for coming along."

84

The Sniper

by Liam O'Flaherty

OBJECTIVES:

1. To introduce students to the author Liam O'Flaherty in a quick and absorbing short story.
2. To have students develop empathy for the citizen caught in the divisive conflict of a Civil War.
3. To have students explore the concept of the brotherhood of man.

APPROACH:

1. Discuss the term "sniper" with students. Ask students to name some snipers or sniper incidents they might have read about or seen on film or TV. Ask how a sniper differs from other soldiers, and what special dangers he faces.

2. Explain the setting of the story:

   a. Time: During the Civil War (1922-1923) that followed the establishment of the Irish Free State, when brother fought brother. Twilight, June.
   b. Place: In Dublin, near the O'Connell Bridge over the River Liffey; on a rooftop near the Four Courts building, rebel holdout of the IRA.

3. Explain the terms:

   a. Free Staters: those who accepted the treaty establishing the Irish Free State of 26 counties.
   b. Republicans: those who refused the treaty which allowed six counties of the old province of Ulster to remain a part of Great Britain.

4. Give students copies of the story and read with them, clarifying terms or vocabulary.

5. After students have reacted to the conclusion, discuss the story with them.

QUESTIONS:

1. Where did the story take place?
2. Why were the two brothers fighting each other?
3. From whose point of view is the story told? Where was he?
4. Why hadn't the sniper been able to eat earlier in the day?
5. Who were the first people the sniper killed? Why?
6. Why and how did the sniper kill his brother?
7. Review the extremes of mood the sniper experienced during the day.
8. Why did the sniper turn over the body of his victim?
9. How do you think he felt then?
10. How much time is covered in the story? When does time move slowly, when fast for the sniper?
11. What statement is the author making about man's brotherhood with all mankind?

TEXT: 75 Short Masterpieces: Stories from the World's Literature. Edited by Roger B. Goodman. N.Y., Bantam Books, 1961.

The Confirmation Suit

by Brendan Behan

OBJECTIVES:

1. To introduce students to another facet of Brendan Behan's personality - his humor.
2. To have students share a common adolescent experience - the imposition of adult tastes on the unwilling adolescent.

APPROACH:

1. Since enjoyment of the story is enhanced by the discussion of similar or related experiences, spend some time allowing students to recall how they celebrated their confirmation, first communion, or similar experience, such as bar mitzvah.

2. Ask students to recall what they wore to the ceremony. Then ask, "Did you ever have to wear any clothes you didn't like, or get any clothes presents you didn't like? What did you do with the unwanted clothing or gifts?"

3. Explain the following vocabulary:
   - a. IHS - an abbreviation of the Greek word for Jesus.
   - b. a lady of "capernosity": a Behan word coinage.
   - c. Aughrim - a battle in 1689 in Galway, when the Irish were defeated.
   - d. the "pledge" - a promise taken at Confirmation not to drink alcoholic beverages.

*QUESTIONS:

1. Was Behan impressed about the importance of confirmation? Give examples to prove your statement.
2. What kind of boy was Behan? Why did he object to wearing such a stylish suit with vest and wee lapels? Do you feel any sympathy for him?
3. What is the contrast between the male viewpoint and the female viewpoint about the suit?
4. Why was Mrs. McCann so upset that Behan had deceived her?
5. Why do you think Behan's mother told Mrs. McCann about

Behan's deception?

6. Do you think Behan's mother behaved correctly in revealing Behan's deception?
7. Why did Brendan Behan wear Mrs. McCann's suit to her funeral? Do you think he made sufficient reparation for his hypocrisy about the suit?
8. What lucky break, according to Behan, did he have at his Confirmation?

*For an excellent study of this story, see Exploring English 1: Anthology of Short Stories. Edited by Augustine Martin. Dublin, Gill & Macmillan, 1967.

TEXT: See above.

COUNTERPARTS

by James Joyce

OBJECTIVES:

1. To introduce students to James Joyce, one of the most important influences in the development of the short story, and one of the world's great writers.
2. To have students read a short story which they can and do respond to with interest.

APPROACH:

1. Explain briefly Joyce's importance as a writer--the author of Dubliners (1914), from which this story is taken, The Portrait of the Artist as a Young Man (1916), Ulysses (1922), and Finnegan's Wake (1939).
2. Explain that Joyce's use of the "epiphany" in the short story was revolutionary and profoundly influential in the development of the short story.
3. Explain "epiphany":
    a. Literally, a manifestation, a showing forth, usually of some divine being. January 6, the Feast of the Epiphany, celebrates the manifestation of Christ to the three Magi.
    b. Joyce used "epiphany" to designate an event in which the essential nature of something--a person, situation, or object--was suddenly perceived by the reader through some action or fragment of conversation.
4. Write the title "Counterparts" on the board and ask students to define the word: a duplicate; a person or thing closely resembling another.
5. Ask students to read the story and be ready to identify the counterparts.
6. Discuss the story.
7. After discussion, teachers should point out:
    a. "Joyce is actually being sympathetic toward

Farrington. Not that Joyce approves the brutality at the end, but that he is aware of how totally unsatisfying Farrington's life is, both at work and at home. He compares him subtly to a bull--strong, passionate, but unable to fully comprehend his own frustration or to do anything intelligent about it. Indeed, it is another wry comment on civilized life that a man of Farrington's strength should be condemned to make his living as a pen-pusher. Imagine him as a farmer or a soldier. He would doubtless be far better off and more amiable as a result." John V. Kelleher, Harvard University

b. "The character Joe in 'Clay' (another story from Dubliners) is obviously the same man--both he and Farrington are based on the same maternal uncle of Joyce's--and in telling about the same smart answer to the boss, it becomes clear that the uncle did not in fact lose the job. This sort of thing is typically Joycean. . . . In other words, though Joyce knows that for the purposes of a short story one must have an ending or epiphany or what have you that seems final or definitive, he is concerned at the same time to show that in fact life goes on and few things are as tragic as they may seem at the moment of their occurrence." John V. Kelleher, Harvard University

QUESTIONS:

1. After reading the story, review the day's disappointments for Mr. Farrington. In retelling the story for the students, allow them to help with details:

   a. Mr. Farrington works as a legal scriviner, hand-copying documents. He is unable to keep up with the work and his job, now threatened by the typewriter, will soon be rendered obsolete by the new machine.
   b. Frustrated by his work and attempts to keep up with his copying, Mr. Farrington slips out of the office five times during the day for a drink at the nearby pub. Struggling with the impossible task of finishing his work on time, he copies the same word twice and has "to begin again on a clean sheet."
   c. Badgered by the boss because of two missing, uncopied letters, Mr. Farrington strikes out and insults the boss, Mr. Alleyne:

      Mr. Alleyne: "Tell me, . . . do you take me for a fool?"

Mr. Farrington: "I don't think . . . that's a fair question to put to me."

d. Despairing of getting an advance on his salary, Mr. Farrington leaves the office and pawns his watch for money to spend the night drinking in the pubs.

e. Mr. Farrington exchanges flirtatious glances at a woman in a pub, but she leaves without turning around and noticing him.

f. Mr. Farrington is twice defeated in arm wrestling by a younger man in the pub.

g. Mr. Farrington returns home, humiliated and frustrated: a middle-age man with declining powers, he has jeopardized his copying job, already threatened by the typewriter, because he has insulted the boss; he has pawned his watch and spent the money for drink, but hasn't succeeded in getting drunk; he has twice lost in arm wrestling to a younger man, and his reputation as a strong man.

h. Mr. Farrington, finding his wife has gone to church and his dinner is not ready, turns on his son who hasn't begun dinner and has let the fire go out. All the child can do is interpose a Hail Mary between his father's stick and himself, "Don't beat me, pa! And I'll . . . I'll say a Hail Mary for you. . . ."

2. Why does Mr. Farrington attack his son?

3. Imagine Farrington's feelings when he looks at the boy next morning. How will he feel, do you think?

4. Were you surprised to learn that a man who holds a job as a legal scriviner is also champion arm wrestler? Do you think Mr. Farrington is misplaced in his job. What kinds of work would be better suited for him?

5. Who are the counterparts in the story? How are they alike?

6. Make an analogy for the counterparts:

$$\frac{\text{Mr. Alleyne}}{\text{Mr. Farrington}} = \frac{\text{Mr. Farrington}}{?}$$

7. What is the epiphany of the story?

TEXT: Joyce, James. Dubliners. N.Y., Viking, 1965.

The Irish are great storytellers, a gift inherited from their Celtic ancestors. In olden days, every king and chieftain had a bard at his court. It was the bard's business to chronicle the history of the great man and his family; to recite or sing of great battles, heroic deeds, and invincible heroes to the accompaniment of his harp. This oral tradition,which played such a great part in Gaelic culture, did not die with the passing of the noble houses and the bards. The travelling storyteller (Gaelic: seanchui) took his place. Usually an old man, he could be met until recent times travelling the country, stopping in isolated villages and lonely cottages, a welcome guest for as long as he cared to stay. He would entertain the company gathered to hear him with news of recent events, and chronicles of the past.

The short days and long nights of winter in Northern Europe were also conducive to storytelling in the days before radio and television. When people huddled around a peat fire for warmth and companionship against the cold and dark outside, old memories stirred and imagination grew bold. The unknown dark was peopled with spirits: friendly ghosts returning from the past to warn of imminent danger, humorous ghosts who liked to play practical jokes, malevolent ghosts bent on revenge. They all have a place in the great wealth of Irish ghost stories.

This feeling for the supernatural vibrates a long race memory, right back to the ancient Celts and their priests, the Druids. Irish Halloween festivities are rooted in the ancient Druids' belief that, on the eve of their three-day celebration of their November (Gaelic: Samhain) festival, spirits of the dead roamed abroad, and the people lighted bonfires to scare them away. Later folk added disguises and carried hollowed-out turnips with lighted candles inside.

It is often asked why the Irish make so much better short story writers than novelists. Mary Lavin, herself one of the greatest of modern Irish writers, believes this is due to the long Gaelic tradition of oral storytelling.

Moira Jenks

THE RETURN

by Lord Dunsany

OBJECTIVES:

1. To introduce students to another facet of Irish storytelling, the ghost story.
2. To introduce students to Edward Plunkett, 18th Baron Dunsany,

a descendant of the same family as St. Oliver Plunkett.

APPROACH:

1. Talk about the tradition of Irish storytelling and of the ghost story in particular, using the above introduction by Moira Jenks.
2. Encourage students to tell their favorite ghost story.
3. Tell students that "The Return" is by Lord Dunsany, a descendant of the same family as St. Oliver Plunkett.
4. Read and discuss.

QUESTIONS:

1. When did you first realize that the narrator was the ghost?
2. What clues are given to suggest that the narrator is the ghost:
    a. How does he move? He "drifts," "returns to old haunts," "hung about the village," "swept up the hill."
    b. What does he look like? He overhears conversation, but is not noticed. Dogs bark when he "drifts" by.
    c. What topic does conversation suddenly turn to as he passes?
    d. What do people do when he "sweeps" by?
3. Which of these clues to the ghost's identity was most helpful in solving the mystery?
4. Who might the woman in white be? Did the ghost come back to frighten her?

TEXT: Novel and Story. Edited by Ellery Sedgwick and Harry Anthony Domincovich. Boston, Little Brown, 1939.

Prose, Poetry and Drama for Oral Interpretation. Edited by William Joseph Farma. N.Y., Harper, 1930.

Brendan Behan's Dublin

Intimate glimpses of Behan are caught in this film through interviews with his father and mother, his painter wife Beatrice and only child. Behan's words describe the Dublin he knew. Some of the places are:

The Liffey River	
Custom House	Here birth certificates are obtained, including many false birth certificates when Behan was a member of the IRA.
14 Russell Street	Brendan Behan was born on February 9, 1923, and reared here, the son of Frank ("Stephen") Behan, a house painter.
Kilmainham Jail	From a window in this jail, Behan's father first saw his son at the age of nine days. Kilmainham Jail is now a museum "to help the people remember the way they used to treat patriots." The leaders of the 1916 Easter Rebellion were executed here.
Nelson Street	Formerly a hideout from the Black and Tans; literarily renowned today as the setting for Behan's play The Hostage.
Dublin Castle	Bastion of British imperial power in Ireland. Justice, said Behan, turned "her back on the poor people of Dublin."
St. Patrick's Cathedral	Dean Jonathan Swift, champion of the Irish people, is buried here, lying "nice and handy to his work," with Stella, his Muse, "if that's what they're calling it now."
Queen's Theatre	Once owned by P.J.Bourke, Behan's uncle, who gave them free passes for performances.
Abbey Theatre	The old Queen's Theatre building was superseded by the Abbey. The new Abbey Theatre is shown.
The Rotunda	The maternity hospital where Brendan Behan's daughter was born in November, 1963.
Dublin Zoo	Song: "The Zoological Gardens"

Guinness Brewery	
Gill's Pub	Located on North Circular Road. Behan went here as a child on "messages" for his grandmother.
Mountjoy Jail	Located on the banks of the Royal Canal. Song: "The Old Triangle."

OBJECTIVES:

1. To provide students with visual and historical background for a reading of Behan's works, by having them see Dublin through Behan's words.
2. To introduce students to the people who were close to Behan: his mother, father, wife and child.

APPROACH:

1. Before showing the film, list on the board some of the important place names in Behan's Dublin. After viewing the film, have students identify as many place names as they can.
2. Discuss the film.

QUESTIONS:

1. When was Brendan Behan born? Where was his father at the time?
2. Which of Behan's plays is based on an incident his father was involved in during the "Black and Tan" period of Irish history?
3. Was Behan's childhood happy? What were some of the things he liked to do?
4. Who were some of Behan's heroes?
5. Who was the famous Dean of St. Patrick's Cathedral?
6. Why was the Abbey Theatre formed?
7. How do the pubs play an important role in the life of many Irishmen?
8. A comment is made during the film that the "Guinness family have always been very good to the people of Dublin, but then the people of Dublin are very good to the Guinnesses." What is the special concern of the Guinness family in Dublin architecture today?
9. What kind of problem confronted Beatrice, Behan's wife, when she looked for a home? Is this the same as prejudice?

10. Why do you suppose the film on Behan was not made during his lifetime?

Brendan Behan's Dublin. Color, sound, 16 mm., 29 minutes, 1967. Sale price, $300.00. (Music and ballads sung and played by the Dubliners).

International Film Bureau Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

Eamon de Valera

Eamon de Valera is the Mike Wallace-narrated biography of the man who, as Taoiseach (Prime Minister) for fifteen years and President of Ireland for fourteen years, dominated Irish politics almost until his death in 1975.

Born in the United States, de Valera returned to Ireland at the age of two after the death of his father. During the Easter Rising of 1916, "Dev," formerly a professor of mathematics, was posted with 120 men in command of a Dublin flour mill; he was the last commander to surrender. He was sentenced to death with the other Irish leaders, but escaped death, ostensibly because he had been born an American citizen. De Valera was chosen President of the young Irish Republic and in June, 1919, traveled to the United States as its emissary to seek official recognition and funds for the new nation.

In 1921, de Valera rejected the treaty establishing the Irish Free State, feeling it was a betrayal of the principles of the Republic. The Civil War followed, and de Valera was again jailed for twelve months. He then began a struggle to achieve by constitutional process what had been denied him through force. He pressed forward with reform based on the revolutionary Sinn Fein policy of "ourselves alone." His contributions were remarkable. From 1932, he held power unchallenged for sixteen years through the party he founded, Fianna Fail ("Soldiers of Destiny"). In April, 1949, on the thirty-third anniversary of the Easter Rising, the Irish Republic was at last formally established.

OBJECTIVES:

1. To familiarize students with the man who, more than any other man, dominated Irish politics since the Easter Rising of 1916.
2. To bring immediacy to students by actual film footage of the major events in Irish history, from the Easter 1916 Rising until 1949.
3. To acquaint students with one of the oldest and greatest nationalist struggles in history.

APPROACH:

1. Give a very brief sketch of the significance of Eamon de Valera, or "Dev."

2. Alert students to the fact that this film is important because it assembles actual film footage of the major events in Irish history up to 1949.
3. After viewing the film, have students fill in the blanks in the question form, and go over the answers with them.

QUESTIONS:

Eamon de Valera (1882 - 1975)

1. Where was de Valera born?
2. When did he return to Ireland?
3. De Valera was a teacher of ______________.
4. De Valera commanded one of the occupied buildings and was the last commander to surrender in the Easter Rising of _____.
5. After his surrender, de Valera was sentenced to penal servitude, but escaped execution because ____________________.
6. De Valera rejected the treaty establishing the Irish Free State in 1921 because it did not include _________ and imposed an oath of allegiance to the British crown.
7. In the Civil War that followed the establishment of the Irish Free State, de Valera (or Dev) was imprisoned by the Free State ministry under Cosgrave. The present Irish Prime Minister, Liam Cosgrave, is his son. Do you think his policies are easy or tough on the IRA?
8. In 1937, the Free State declared itself a sovereign state, as Ireland or E_R_, Irish for Ireland.
9. Using hindsight in history, was de Valera wrong in not accepting British concessions in the beginning?
10. Was de Valera's dream too idealistic?

Eamon de Valera. Black and white, sound, 16 mm. 27 minutes, 1963, Sale price, $160.00.

Sterling Films
241 East 34th Street
New York, N.Y. 10016

Man of Aran

In his foreword to *Man of Aran*, Flaherty states that the Aran Islands are three naked wastes of rock off the western coast of Ireland. With almost no trees or soil, the islands are exposed to the fury of the Atlantic. In the winter storms, the island shores are shattered by the furious ocean. Man of Aran fights to survive. "It is the fight from which he will have no respite until the end of his indomitable days, or until he meets his maker - the sea."

The film portrays the daily life of the Man of Aran, his wife and child. The Aran Islander braves the seas in a small boat for fish; hoists seaweed up the sides of cliffs, and lays seaweed and handfuls of dirt on the bare rocks to make a bed for potato planting. The first reel ends with a harpooning of a shark to obtain lamp oil for their thatched cottages.

A violent storm dominates the second part. Coming back from one of their trips, the men are caught in a wild Atlantic storm. From the cliffs the Man's wife and child watch the small boat negotiate the storm that hurls tons of foaming sea hundreds of feet up the cliffs. Miraculously the curragh survives, and the men crawl up the shore, leaving the boat to be broken by the waves. Man of Aran survives to fight the sea another day.

OBJECTIVES:

1. To acquaint students with a film classic by the father of the documentary film.
2. To have students compare *Man of Aran* with *Riders to the Sea*, and better understand the isolation and hardship of Irish island and rural life, a culture that is now mostly foreign to American Irish.

APPROACH:

1. Give a brief sketch of the significance of Robert Flaherty as the father of the documentary film.
2. List the other major documentary films made by Flaherty and ask students which films they are familiar with.
3. Locate the Aran Islands on a map.
4. Suggest the limitations of film technique that defined the scope of Flaherty's work (long shots, medium close-ups, black/white film, portable cameras). Point out that *The Jazz*

Singer (1927) was the first film which synchronized sound with the visual to tell a story.

Note: Although a few students typically are overcome by the monotony of the Islandman's life, most students are interested in the film, and a few have nominated Man of Aran as the outstanding activity of the course. Depending on the response of the class and the amount of time available, teachers may elect to show only the first reel.

BIOGRAPHY of Robert J. Flaherty (1884 - 1951)

Robert J. Flaherty was born in Iron Mountain, Michigan, the son of an Irish Protestant who left Ireland during the famine to settle in Quebec. Flaherty, an anthropologist, mineralogist, and explorer, has been called the father of the documentary film. His career in movies began accidentally with the success of a commercial film he made for Revillon Frères, a Canadian fur company, while on a scientific expedition to Hudson Bay. The film was Nanook of the North (1920-1922), the pictorial result of living 16 months among the Eskimos.

Other Flaherty documentaries are:

Moana - 1926 - an idyll of the South Seas
Man of Aran - 1934
Louisiana Story - 1948

In the autumn of 1931 Flaherty went to the Aran Islands, where he spent about two and a half years and thirty thousand pounds making Man of Aran. The sound track was added later in the London studios of Gaumont-British. Some parts of the film are not strictly documentary, but simulate the life of the islands.

QUESTIONS:

1. What is the difference between the poetic interpretation of the Man of Aran's struggle against the sea with an "actual" presentation of that life? What qualities did Flaherty emphasize; what details did he leave out?

2. Make a list of the qualities needed to survive on the Aran Islands. After reading Synge's Riders to the Sea, discuss how these same qualities are found in the mother.

3. Which parts of the film did you find the most interesting, the most memorable?

Man of Aran. Black and white, sound, 16 mm., 2 reels, 77 minutes, 1934. Sale price, $400.00

McGraw-Hill
1220 Avenue of the Americas
New York, New York 10020

The Orange and the Green

The Orange and the Green examines life in Ulster. As the title implies, this film looks at the life of the Orangeman and the Catholic minority in today's Northern Ireland. The Orange Order, over 300 years old and 90,000 members strong, is the most powerful organization in Ulster, with its motive to perpetuate the orange over the green. The Union Jack has become a religious symbol of allegiance to a Protestant queen and a Protestant country.

The film looks at housing, employment, education, and even the leisure of the people of Ulster. Catholics, making up a third of Ulster's population, have no basic civil rights. Catholics in Londonderry (Derry) fight for civil rights in 1969 to no avail. Unemployment is high in the Catholic areas, leading to increasing social problems, such as gambling and drinking. A Mr. John Carroll of Derry, father of 11, unemployed for five years, is interviewed and shown living in very substandard conditions. Forty percent of the homes are substandard with five or six people to a room, most of them occupied by Catholics, a condition very conducive to violence. Protestants react by comparing the Catholic birth-rate to that of rabbits, and claiming that the Catholics have created their own conditions.

Protestants constitute 88 percent of the police force and are shown reacting in a demonstration. There is concern in the self-segregated Catholic areas. Police will not administer equal justice. Schools are shown to mold children to a distinct point of view. Catholics learn Irish history, Protestants learn English history. Children are religiously segregated until they reach the university level. Even the leisure activities of the people are segregated and reflect their religion. While Catholics sing rebel songs, the Protestant music is British.

Two Protestant leaders are shown in the film. Former Ulster Prime Minister Terence O'Neill blames education for much of the situation in Ulster. Dr. Ian Paisley is portrayed as a religious fanatic, bigot, and demagogue, who almost won O'Neill's position in a recent election. The differences between these two people seem to be irreconcilable. The film does not seem to offer much hope.

OBJECTIVES:

1. To have students identify the roots of the conflict in

Northern Ireland today.

2. To have students recognize some of the more important symbols of the conflict.
3. To have students recognize the depth of emotion behind the conflict.

APPROACH:

1. Before viewing the film, write the following terms on the board and explain them briefly:

    Ulster
    Battle of the Boyne (1690)
    Union Jack flag
    Londonderry (Derry) -- Ulster's second largest city; origin of the present Civil Rights movement
    gerrymandering
    ceili -- coming together for music and dance
    People's Democracy -- Mostly Catholic, militant civil rights group, interested in social and economic reform.
    RUC -- Royal Ulster Constabulary
    papist, popery, Rome
    Celtic cross
    King William of Orange

2. After viewing, have students discuss the film.

QUESTIONS:

1. Do you agree with a Protestant Ulster educator who said that, if the Catholics turned over the education of their children to the Northern Ireland government, within five years there would be no Catholic teachers above the third grade? What criticism was the educator making of the government? Is this a valid criticism? What, then, is the solution to the education of children in Northern Ireland.
2. *Re* unemployment:

    a. What protection does a minority in the United States have regarding employment? Could these same guarantees be given to the Catholic in Ulster? Why or why not is this a feasible solution?

    b. What social problems occur as a result of un-

employment?
What social problems occur as a result of overcrowded and substandard housing conditions?

3. What progress in civil rights has there been since this film was made in 1969?
4. Discuss how music can be an effective medium for political viewpoints. Can students think of any music, Irish or American, to substantiate this claim?
5. Pass out the lyrics of some Irish songs and examine without music. Some songs may be:

Four Green Fields (unity)
The Rising of the Moon (rebellion)
The Foggy Dew (appeal to die fighting)
Kevin Barry (martyrdom)
The Men Behind the Wire (resistance)

How persuasive can such songs be? Discuss their implications. Then play the songs. How does the tempo of the music reinforce the song's message?

The Orange and the Green. Color, sound, 16 mm., 21 minutes, 1969. Sale price, $275.00

NBC Educational Enterprises
30 Rockefeller Plaza
New York, New York 10020

A Place Called Ardoyne

A Place Called Ardoyne focuses on a small district outside Belfast, intersected by the Crumlin and Shankill Roads, where forty percent of the men are unemployed. Centuries ago, Scottish Protestants were settled here to strengthen English rule over Ireland. Once a quiet place, Ardoyne is now a stronghold of the Provisional IRA and a center of Catholic dissent.

The film opens with a defiant speech by Bernadette Devlin and moves quickly into a series of contrasting scenes: children playing accompanied by music and laughter; then Army trucks with soldiers, shots being fired and glass breaking.

The history of Ardoyne is examined, but the film centers on the escalation of violence, from the first Civil Rights March from Belfast to Derry in 1968, which attempted to unite Catholics and Protestants in protest against inequality in employment, voting rights, and housing, to the present.

Father Colm of Holy Cross Church in Ardoyne gives testimony to what happened. In May through August, 1969, fighting intensified in Ardoyne into daily and nightly rioting. There is footage of 184 homes being burned to the ground in August 14-15. On August 16, 1969, the British Army was called in to keep the peace, and was at first welcomed by the people. A political stalemate followed until August 9, 1971, when 180 homes in a mixed Protestant-Catholic neighborhood burned to the ground. Rather than leave their homes to the Catholics, Protestants moving away burned their homes. The Army's attitude shifted regarding Catholic violence, and the process began of search and harrassment of Catholics, indiscriminate arrest without specific charges, and internment without trial for an indefinite period under the Special Powers Act. Families of the internees were left with no income, yet had to subsidize the poor food allotment of the men behind the wire. Barney McKenna, a released internee, talks about the conditions at Long Kesh Prison Camp. Joe Kane, a Building Committee worker, gives an account of his wife's subjection to abuse. The operations of the IRA became more active as the IRA assumed the role of protector against Protestant backlash. Attitudes on both sides became increasingly hostile and bitter. The effect of the war on the children is evident through their paintings and stories in the schools.

The yearly Protestant Orangeman's parade, a source of antagonism to the Catholic population, demonstrates the continued identity of the Northern Ireland Protestants with British supremacy and unity. At the same time, the sinister Ulster Defense Association assumes power as the Protestant fear of abandonment by Britain increases. Their concerns have been founded by the failure of three prime ministers in recent years, army intervention, and suspension of parliament.

A Place Called Ardoyne brings into focus the present situation in which neither Catholic nor Protestant wins. The communities, constantly pitted against one another, still struggle for a meaningful education for their children, jobs and housing. Joe Kane suggests that the Government has ruled through fear of one community for the other, that survival depends on both communities getting together. A community reflecting the highest social neglect of Britain suggests that Britain's interests are not necessarily the interests of the people who live there.

OBJECTIVES:

1. Using Armagh as a microcosm, to have students study the roots and escalation of violence in Northern Ireland today.
2. To have students focus on and discuss the problem of civil rights for minorities.

APPROACH:

1. Because the film condenses four years of Northern Ireland's history into a short film and because of the difficulty of understanding some of the dialects, students would be better prepared for appreciating the film by first reading a summary of it.
2. Since the film lasts forty minutes, a full class period, review of the escalation of the conflict in Northern Ireland from 1968-1971 and discussion of the civil rights question posed by the film, must be left for a second class period.

QUESTIONS:

1. Where is Ardoyne?
2. What group of people were settled in this area centuries ago?
3. What is the proportion between Protestants and Catholics?
4. When did the first Civil Rights march take place? What was its purpose?
5. What happened on August 16, 1969?
6. War can be looked on as a disease that infests a countryside.

106

Explain the latent as well as the active symptoms in Ardoyne.
7. Explain how a single man's imprisonment affects his entire family.
8. Men can be imprisoned for ideas as well as actions. Explain.
9. What is the Ulster Defence Association?
10. What effect might the struggle in Ardoyne have on the children, e.g., the child reading the poem "The Great Fire"?

SUGGESTED ACTIVITIES:

1. Discuss how in a war, especially a civil conflict like the one examined here, no one is a winner, but both sides are losing a great deal. What decisions can be made?
2. After select groups examine the issues in Northern Ireland in more detail from a certain perspective, e.g., Catholic mothers, unemployed Catholic men, British soldier, a clergyman, an IRA member, have representatives from each group sit down for a discussion, and voice their opinions, solutions, etc..

A Place Called Ardoyne. Color, sound, 16 mm., 40 min., 1972. Sale price, $660.00

Impart Films
144 Bleecker Street
New York, N.Y. 10012

Seamus Heaney: Poet in Limboland

by Maureen Connelly
Boston State College

Immediately, through landscape and language, the director focuses on the personal and public relationship that exists between Heaney and his country. Limboland refers to the ambiguous position Ulster is in: neither here nor there, so to speak, with England or the Republic of Ireland. And in a religious sense, its people are suffering from this position.

The film opens with Heaney's moving poem "Follower." As a child, Heaney followed his father's "horse-plough," "stumbled in his hob-nailed wake," and was "a nuisance, tripping, falling/ Yapping always." But now, it is his father who "keeps stumbling/ Behind me, and will not go away." We see, then, the cycle in nature and in the family. And by zeroing in on such activities as the auctioning of cattle and the gathering of peat, we get an idea of the daily life of a farmer through the lens of a creative artist.

In one scene, filmed in a crowded pub, the poet uses the metaphor of a cleric's collar and extends it to the ring around a glass of porter to suggest the obvious frustration many feel towards the clergy. Later, we see an old lady clutching her rosary beads - and in the background, Heaney reads one of his more meditative poems dealing with the simple piety of women. As he tells us in "Personal Helicon," he rhymes: "To see myself, to set the darkness echoing." The "Darkness" is, of course, the Ulster of the present, the limboland of the people as well as of the poet. And appropriately, the film shows the continual conflicts between Orangemen and Catholics. In a striking scene, we see a band preparing for the annual July celebration - and as they drill, we hear the army at target practice. Heaney again evokes the proper mood (one of anguish and concern) by selecting poems that are more humanistic than politic. There also is a flashback digression to his childhood: he recalls waiting at the gate for Santa Claus to arrive, and suggests that this same feeling - not knowing to believe or disbelieve in him (or salvation - God - Peace) exists today in Ulster. Only poetry such as Heaney's can make us react to the hopelessness of the situation.

OBJECTIVES:

1. To acquaint students with a contemporary poet from Northern

Ireland. By filming Heaney in his native Derry and Belfast, the producer was able to capture the distinct relationship between the poet and his land.

2. To make students aware of all the raw materials that go into a poem - the poet's background, religious and political and academic allegiances, and his interests.

APPROACH:

1. To talk about the role of the poet in society - "a man speaking to men" - then narrow in on Ireland, Ulster in the seventies: a country Heaney describes as Limboland.
2. Ask the students about Northern Ireland - the British occupation, the bombings. Then discuss the different ways of looking at the situation: the viewpoint of an Orangeman, a Catholic, a child.
3. Stress the close relationship that exists between Heaney and his land. The film opens with his moving poem "Follower." As a child he followed his father's "horse-plough," "stumbled in his "hob-nailed wake," and was "a nuisance, tripping, falling/Yapping always." But now it is his father who"keeps stumbling/Behind me, and will not go away." We see cattle being auctioned, peat being gathered; we get a good glimpse into the daily life of a farmer through the lens of a creative artist.
4. Talk about religious differences in Northern Ireland, then relate to politics. In one scene, filmed in a crowded pub, the poet uses the metaphor of a cleric's collar and extends it to the ring around a glass of porter to suggest the obvious frustration many feel toward the clergy. Later, we see an old lady clutching her rosary beads.
5. Discuss Heaney's life - dutiful, devoted son, husband, father, farmer, poet, teacher.
6. Conclude with the significance of the title. Limboland refers to the ambiguous position Ulster is in - neither here nor there, so to speak, with either England or the Republic of Ireland.

BIOGRAPHY of Seamus Heaney (1939 -)

Seamus Heaney was born in Derry in 1939 and now is a lecturer at the University in Belfast.* His first book of poetry appeared in 1966 and its title, DEATH OF A NATURALIST, suggested the poet's preoccupation with nature. Three years later, DOOR INTO THE DARK appeared and immediately revealed the fulfillment of poetic promise suggested in many of Heaney's first lyrics. Such poems as "Elegy for a Still-Born Child," "The Mother," and "The Wife's Tale," along with the long "Lough Neagh Sequence," were praised by critics on both sides of the Atlantic. WINTERING OUT was published in 1972 and demonstrated Heaney's peculiar power in fusing the parochial with the universal. Symbolically called NORTH, his latest collection (1975) is concerned with Northern Ireland - "I live here too, I sing."

QUESTIONS:

1. What did the poet mean when he told about his childhood experience of waiting for Santa Claus to arrive? Have you ever felt that way - or feel that way now?

2. Is it possible to love poetry and to love farming? Many critics have compared Heaney to Robert Frost, our most famous poet who lived in another Derry (New Hampshire), and later in Vermont. What do you know about Frost? Isn't it possible that anyone who works with the soil has a greater sensitivity to Nature and may want to express his feelings in an art form like poetry?

3. Why did the filmmaker include the section on the parade, the band rehearsals, the target practice? Why did he show Heaney working in his fields as well as in his classroom?

4. Discuss the fact that this is a poet - not a politician, philosopher, priest - talking about his land and its problems. How would his views differ from theirs?

Seamus Heaney: Poet in Limboland. Color, sound, 16 mm., 28-1/2 minutes, 1973. Sale price, $340.00

Films for the Humanities
P.O.Box 378
Princeton, N.J. 08540

* Now at Carysfort College in Blackrock outside Dublin.

Suffer the Little Children

Suffer the Little Children, produced and directed for American television, was filmed during November 1971, in Belfast, Northern Ireland.

Early in the film, which shows the Catholic version of the troubles plaguing Ulster, the narrator points out that every Catholic neighborhood is a ghetto, but not all are impoverished. Catholic traditions are firmly entrenched, not only in the church, but in the social aspects surrounding the pubs. By November 11, ten Catholics had been killed in the fighting, with the film panning the faces of relatives, friends and neighbors, but most especially those of the children and young people.

Among the greatest problems confronting the Catholic community are poverty, fear, hatred of the Protestants and/or British, and high unemployment.

The film shows the Catholic children playing, then the arrival of army trucks, back to the children, then army. Such a film technique makes the viewer immediately question the effect of violence on the children. The British army, in Belfast since 1969, has been detaining men without specific charge in Long Kesh prison camp under an archaic (1922) law, imposed in August 1971; all 500 Long Kesh prisoners at the time of this film were Catholic.

The IRA (Irish Republican Army) aims for a united Ireland. However, some of the soldiers in this army are mere children, whose avowed purpose is defensive action, in their own words "kill or be killed." Children are shown with weapons, both real and imagined. At a typical Catholic school, the youngsters describe their world of bombs, shootings, stretchers and funerals. Drawings done by the children show the fear of British soldiers, pictured as invaders.

The second half of the film deals with the Protestant role in Belfast in November, 1971. This portion of the film begins with the pageantry of the changing of the royal guards outside Buckingham Palace, then a backflash to Belfast outlining the grim statistics. Interviews with a prominent psychiatrist reveal this "war" is having a real and terrifying effect on all children involved. Interviews with British soldiers, many of whom are very young themselves, show their frustration with the situation.

As one exclaims about the enemies, "They are little kids . . . nothing you can do about it."

These same soldiers share quarters and food in a school with Protestant children. They also share a fear of the enemy; seven soldiers had been killed by the IRA.

British soldiers use only rubber bullets, seemingly humane, but extremely vicious. A shocking scene illustrates this point. The British, however, feel the need for weapons for defense. In Belfast alone, there are over 110,000 licensed guns.

Those Protestants interviewed, all of them adults who refused to have their children photographed, share scathing feelings about Catholics, whom they blame for their problems. All agree, however, that segregated schooling has prevented association of Catholic and Protestant until the university level. Parents seem to feel there is no hope of the two sides getting together in their generation.

As with the Catholics, the Protestants also feel hatred of the enemy, based largely on myths, fears, suspicions or even lessons from the home. Two children interviewed admitted to being unable to answer the question: what is a Catholic?

The message of the film is clear. The children are the answer to Ulster's many problems, but the viewer must decide what the ultimate answer may be to the future of Belfast, and all of Northern Ireland.

OBJECTIVES:

1. To have students study the effects of prejudice on the personal lives, especially the children, of Catholics and Protestants in Northern Ireland.
2. To have students observe the effects of prejudice, both on the perpetrator and on the victim of prejudice.
3. To have students examine the roots of prejudice in Northern Ireland.
4. To have students study the effects of prejudice as a historical force in Northern Ireland.
5. To have students speculate on a solution to the problem.

APPROACH:

1. Mention that the song in the background is "The Four Green

Fields" by Tommy Makem; the fourth green field mentioned in the song is Ulster.

2. The internment camp mentioned in the film is Long Kesh, where the Northern Ireland government, by reactivating an archaic 1922 British law, held under arrest without specific charge or court hearing for an undetermined length of time those considered dangerous to the government.
3. Show the film. Two days are necessary for the film, since each part lasts about thirty minutes.
4. When students have viewed the film, write on the board a forecast for the year 2001: In the year 2001 Northern Ireland Catholics and Protestants will at last be living at peace together.
5. Ask students to write out their opinion on the forecast: Yes or No, and why they came to their conclusion.
6. Count the "Yes" votes and the "No" votes. Ask those representing the minority opinion to defend their answer in front of the room in debate with the other students.

QUESTIONS:

1. Discussion: What is the current situation in Northern Ireland? Are there any parallels in this country?
2. What stereotypes emerge from this film?
3. What happened to Long Kesh prison since this film was made?
4. Why has it been almost impossible for a member of the IRA to be convicted in the Republic of Ireland? What substitute for a jury trial has been made recently?
5. What recourse for justice did the Irish Government have against the abridgement of human rights in Ulster by the United Kingdom Government, other than a declaration of war? See the European Commission and the Court of Human Rights.

Suffer the Little Children. Color, sound, 16 mm., 53 min., 1972. Sale price $500.00.

NBC Educational Enterprises
30 Rockefeller Plaza
New York, New York 10020

CATALOGUE OF FILMS

Available on Free Loan from: Consulate General of Ireland, Boston
535 Boylston Street (3rd Floor)
Boston, Massachusetts 02116

CONNEMARA PONIES: The story of these beautiful animals in their natural habitat - Connemara, the wild spectacular seaboard area on the west coast of Ireland. There are graphic scenes of the animals as they are broken in, as they mate and give birth and as they are presented to the world in the show ring. Running time: 28 minutes.

THE BOOK OF KELLS: The world famous hand-illuminated manuscripts of the Four Gospels now in the Library of Trinity College, Dublin. Script and commentary by Dr.G.O. Simms, a foremost authority. Running time: 26 minutes.

ERRIGAL: A mood study of County Donegal, Ireland's scenic north-west corner, dominated by Errigal mountain. Running time: 14 minutes.

IRELAND: Heritage of the Poet. Running time: 9 minutes.

THE LITTLE PEOPLE: A film about the increasing number of people in Ireland who live and thrive on their skill in craftsmanship and design. Includes shots of the famous Kilkenny Design Workshops. Running time: 22 minutes.

RHAPSODY OF A RIVER: The River Lee on which the city of Cork is built is the subject of this mood film. Running time: 12 minutes.

THE SAINTS WENT MARCHING OUT: The "saints" of this film were those Irish monks who set out to christianize Europe during the Dark Ages. The film brings the story of Ireland's ties with Europe up to date including contemporary links with the European Economic Community. Running time: 27 minutes.

THESE STONES REMAIN: A magnificently photographed film of Ireland's monuments in stone from prehistoric times through the heyday of Irish romanesque architecture. Round towers, high crosses and Cormac's Chapel on the Rock of Cashel are some of the highlights of this film. Running time: 27 minutes.

YEATS' COUNTRY: W.B. Yeats, the Irish poet and nationalist who, among other things, was awarded the Nobel Prize in Literature, was inspired by County Sligo where he spent most of his childhood and youth. The poet's verse is beautifully spoken as background to the splendid images of this award winning film. Running time: 18 minutes.

The Family Tree

Students may have wondered how President Kennedy or Mrs. Nixon could go back to Ireland and claim relatives they had never seen, or how the Irish could point out with certainty the house from which President Gerald Ford's grandfather set out for America. The "family tree" study will help students understand this phenomenon.

OBJECTIVES:

1. To have students develop a sense of the past.
2. To have students make a connection with their past.
3. To have students increase their knowledge of their own roots in the country of family origin.
4. To have students improve competence in using maps and reference materials.
5. To give students experience in using oral methods of research.
6. To have students realize that a system of hereditary surnames evolved in Ireland among the earliest in Europe, and that the system was widespread (though not uniformly) by the 12th century.
7. To have students learn that originally the surname was formed by prefixing the word mac (son) to the given name of the father, later ó (grandson) to that of an earlier ancestor.
8. To have students realize that, because of the relative immobility of families in Ireland, names can be localized even today in the areas they belonged to in the Middle Ages.
9. To have students learn that the prefixes Mac and O were widely dropped with the introduction of the Penal Laws in the 17th and 18th centuries.

APPROACH:

1. Give students the family tree form. Have them fill in the family names as far back as they can. Have them complete the assignment at home if they don't know the names of their ancestors.
2. Have the students look up their family name in Edward MacLysaght's paperback reference book The Surnames of Ireland.
3. Pass out family name maps and have students locate their family names from the family name map.

115

4. Have students look for their family coat of arms in MacLysaght's Irish Families: Their Names, Arms and Origins or from the Irish Family Names Map: Arms and Medieval Locations.
5. Have students draw up a questionnaire for their parents and grandparents of points they would like to research in their family tree:

   a. Maiden names of mothers and grandmothers, great-grandmothers.
   b. Names of father, grandfather, great-grandfather, etc. When and where were they born?
   c. Date and place of immigration of ancestors to the United States.
   d. Are there still relatives in these places? What are their names?
   e. Reason for leaving the old country.
   f. Occupation of ancestors in old and new countries.

6. Some students will prefer to write up a report, others to tape an oral history.
7. A good writing activity to put students in touch with their family tree is to have students write out an ethnic food recipe dictated by some member of the family. The recipe should be clear enough for anyone to follow. Students should note any customs associated with this dish. The recipes could be collected in a class recipe book for all to enjoy.

BIBLIOGRAPHY:

MacLysaght, Edward, "Family Names," Encyclopaedia of Ireland (Allen Figgis, 1968), pp. 119-125.

MacLysaght, Edward, Irish Families: Their Names, Arms and Origins (Crown, 1972).

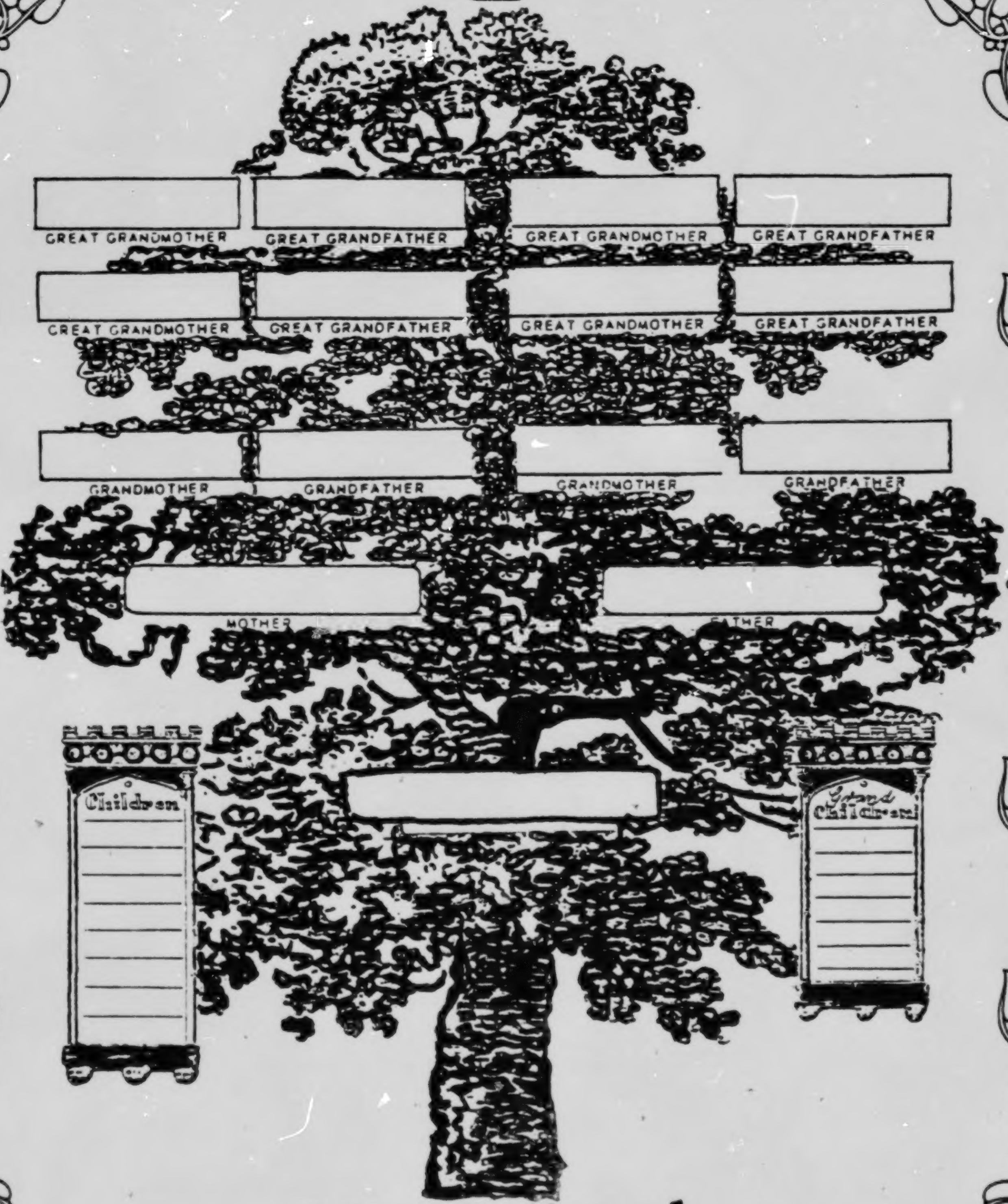
MacLysaght, Edward, The Surnames of Ireland. (Irish University Press, 1973).

MAP:

Irish Family Names Map: Arms and Medieval Locations. (Geoffrey Chapman, Ltd. 1970). $2.00.

NOTE:

Students should understand that the family coats-of-arms were the invention of the English Heralds' College, and that these feudal bearings were marks of Irish defeat, because they represented the exit of Irish families from the Irish system, older than Christianity, into the English system. See O'Faolain's The Great O'Neill.


GREAT GRANDMOTHER
GREAT GRANDFATHER
GREAT GRANDMOTHER
GREAT GRANDFATHER
GREAT GRANDMOTHER
GREAT GRANDFATHER
GREAT GRANDMOTHER
GREAT GRANDFATHER
GRANDMOTHER
GRANDFATHER
GRANDMOTHER
GRANDFATHER
MOTHER
FATHER
Children
Grand Children

ANCESTRAL TREE

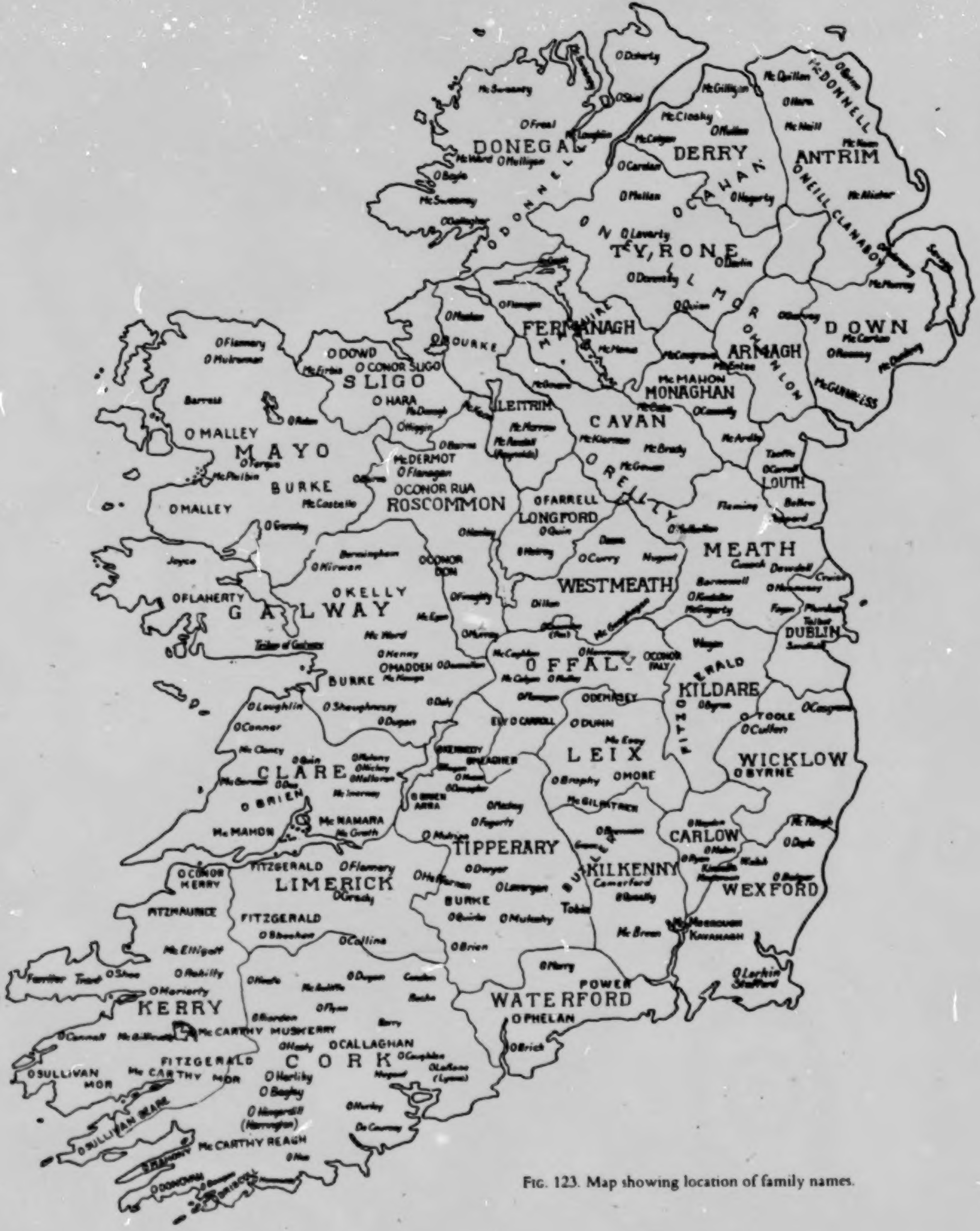
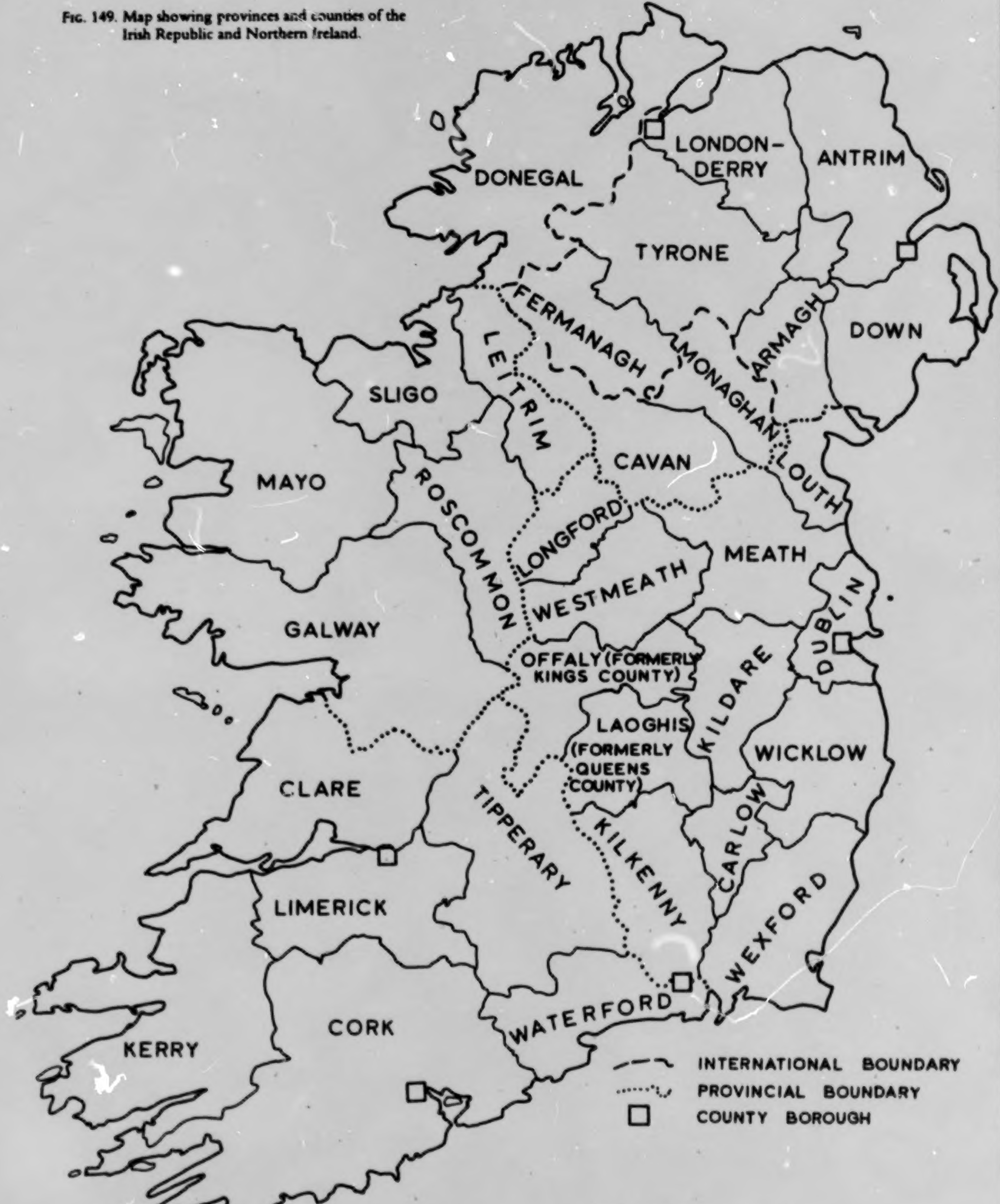

O Doherty
Mc Sweeney
O Freel
DONEGAL
Mc Ward
O Mulligan
O Boyle
Mc Sweeney
O Gallagher
O DONNELL
Mc Gilligan
Mc Closkey
O Mullan
DERRY
O CAHAN
O Cardan
O Mullan
O Hagerty
Mc Quillan
Mc DONNELL
O Hara
Mc Neill
ANTRIM
O NEILL CLANABOY
Mc Alister
O NEILL
O Laverty
TYRONE
O Devlin
O Donnelly
O Quinn
MORONHLON
Savage
Mc Murray
DOWN
Mc Cartan
O Rooney
Mc Guinness
O Hanlon
ARMAGH
O Flanagan
O Meehan
FERMANAGH
MAGUIRE
Mc Manus
O Flannery
O Mulroonan
O DOWD
O CONOR SLIGO
Mc Firbis
SLIGO
O HARA
O ROURKE
LEITRIM
Mc MAHON
MONAGHAN
O Connolly
Mc Ardle
CAVAN
Mc Kiernan
Mc Brady
Mc Gowan
O REILLY
Barrett
O MALLEY
MAYO
Mc Philbin
BURKE
Mc Costello
O MALLEY
Mc DERMOT
O Flanagan
O CONOR RUA
ROSCOMMON
O FARRELL
LONGFORD
O Quinn
LOUTH
Taaffe
Bellew
Fleming
MEATH
Barnewall
Dowdall
Nugent
WESTMEATH
Dillon
Mc Geoghegan
O Curry
Joyce
Bermingham
O Kirwan
O CONOR DON
O FLAHERTY
O KELLY
GALWAY
Mc Egan
Tribes of Galway
Mc Ward
O Heney
O MADDEN
BURKE
O Loughlin
O Shaughnessy
O Daly
O Connor
O Dugan
OFFALY
O CONOR FALY
O Dempsey
O Dunn
KILDARE
FITZGERALD
O Byrne
O TOOLE
O Cullen
WICKLOW
O BYRNE
DUBLIN
Talbot
Plunkett
Mc Clancy
O Quin
O Hehir
O Halloran
CLARE
O BRIEN
Mc Inerney
Mc NAMARA
Mc Grath
Mc MAHON
O KENNEDY
O MEAGHER
O CARROLL
O BRIEN ARRA
LEIX
O Brophy
O MORE
Mc GILPATRICK
O Mulryan
O Fogarty
TIPPERARY
O Dwyer
O Lonergan
BURKE
O Mulcahy
O Brien
CARLOW
O Nolan
O Ryan
Kinsella
KILKENNY
BUTLER
Comerford
Tobin
Mc Brenn
Mc MURROUGH KAVANAGH
WEXFORD
O Doyle
Walsh
O Larkin
Stafford
O CONOR KERRY
FITZGERALD
LIMERICK
O Flannery
O Grady
FITZMAURICE
FITZGERALD
O Sheehan
O Collins
Mc Elligott
Ferriter
Trant
O Shea
O Reilly
O Moriarty
KERRY
O Connell
Mc CARTHY MUSKERRY
O CALLAGHAN
O Keefe
O Dugan
Condon
Roche
O Riordan
O Flynn
Barry
CORK
O Herlihy
O Leary
Nagle
O Mahony
FITZGERALD
O SULLIVAN MOR
Mc CARTHY MOR
O Hurley
De Courcey
O Hungerdill (Harrington)
O SULLIVAN BEARE
Mc CARTHY REAGH
O Hea
O DONOVAN
O DRISCOLL
POWER
WATERFORD
O PHELAN
O Brick

Fig. 123. Map showing location of family names.

FIG. 149. Map showing provinces and counties of the Irish Republic and Northern Ireland.


LONDON-DERRY
ANTRIM
DONEGAL
TYRONE
FERMANAGH
ARMAGH
DOWN
MONAGHAN
LEITRIM
SLIGO
CAVAN
MAYO
ROSCOMMON
LOUTH
LONGFORD
MEATH
WESTMEATH
GALWAY
DUBLIN
OFFALY (FORMERLY KINGS COUNTY)
KILDARE
LAOGHIS (FORMERLY QUEENS COUNTY)
WICKLOW
CLARE
TIPPERARY
CARLOW
KILKENNY
LIMERICK
WEXFORD
WATERFORD
CORK
KERRY
INTERNATIONAL BOUNDARY
PROVINCIAL BOUNDARY
COUNTY BOROUGH
100 MILES

The Irish Newspaper

OBJECTIVES:

1. To familiarize students with the general content and organization of the Irish newspaper.
2. To have students see the connection between Ireland and the United States, in TV, films, comic strips, news awareness of the United States.
3. To have students compare major Irish news interests with American news priorities.
4. To give students as total immersion in Irish culture as possible.

APPROACH:

1. Pass out assorted Irish newspapers to students, allowing them, perhaps, to choose their newspaper by headline or city.
2. Review the monetary units with students, as well as abbreviation, so they can read their newspapers intelligently:

   Pound (£)
   Shilling (s.)
   Pence (d.)

   A look at the Foreign Exchange section of the financial page of local Boston papers can give the latest rate of exchange in United States currency.
3. Give students time to look through the newspapers, then discuss them together.

ACTIVITIES:

1. Ask students to compare the average size, cost, frequency of publication, format,and content of Irish newspapers with American newspapers:
   a. Is there an index on the first page?
   b. Can you find the following columns: Letters to the Editor, medical column, society column, women's page, cartoons?
   c. How much space is devoted to sports? Are the Irish sports different from sports in the United States?

    d. Are there many or few pictures?
    e. How much relative space is devoted to local, national and international news?
    f. What is the location of obituaries, births, marriages?
    g. What is the size of ads, the type of product advertised?
    h. What subjects are used for feature stories?
2. Have students compare the comic strips, TV programs, and films advertised with American products. How much American influence is found?
3. Ask students to find the most important story in their newspaper.
4. Give students a chance to tell interesting stories or items they have found.
5. Have students find a job they might want in the ad section and figure out the salary from the pounds and shillings offered in wages.
6. Have the students analyze the ads, noting the type of ad and to whom it would appeal. Have students evaluate ads to find what the people are eating, wearing and using.
7. Have students compare newspapers from differents parts of Ireland to determine whether there are noticeable differences among them.
8. Have the students remark the relative emphasis American editors place on Irish news by having students look for articles on Ireland in Boston and other major U.S. newspapers, mark the page, date, and source where found, and bring to class for assembling in a class scrapbook.
9. Take students on a field trip to the microfilm room of the Boston Public Library in Copley Square. Beforehand, have students select an event of international significance in Irish history: the Easter Week Rising of 1916, the hunger strike of Terence MacSwiney in 1920, the establishment of the Irish Free State, January 15, 1922, etc..

   At the library, have students read the newspapers (local, New York, and London) for that time period, and find headlines they think are most dramatic, interesting and informative, writing down the dates of these headlines as they read. Then, from these headlines, have students select one or two headlines or front-page stories they would like to have photographed. When students are back in school, they can paste together a collage of their collective headlines for display.
10. Have students note how long it took the United States or London press to recognize the significance of the events in Ireland and to give the events front-page headline coverage.

MATERIALS:

Recent single editions of Irish newspapers are available at the Irish Consulate, 535 Boylston Street, Boston.

DISPOSITION OF NEWSPAPERS AFTER USE:

Give newspapers to students, or deposit them in the school library for general perusal.

Limericks

The limerick provides a brief, happy interlude for the students. Though the origin of the stanza is attributed to Edward Lear in his Book of Nonsense published in 1846, the students have fun with the verse form, and they make an association with an Irish place name, Limerick County, Ireland, which was tagged to Lear's verse form more than fifty years after his publication.

OBJECTIVES:

1. To provide a challenge to verbal wit for students in use of the limerick verse form.
2. To have students make an association with an Irish place name.

APPROACH:

1. Explain the stanza form and rhyme scheme of the limerick.
2. Locate Limerick on a map, giving credit to Edward Lear, the originator of the limerick verse form. Have students read one of Lear's limericks, the first one beginning "A fly and a flea in a flue."
3. Read the limericks with the students, letting them figure out the missing word in the last line.
4. A more challenging but time-consuming approach is to let students make up the last line, once they have some experience with the limerick verse form.
5. If time permits, let students make up their own limericks.

Limerick Collections

Brewton, Sara and John, Laughable Limericks, (Crowell Co. New York, 1965).

Cerf, Bennett, Out on a Limerick, (Harper, New York, 1960). This is an excellent collection but none of the limericks is reprinted here because it couldn't be established "from the deceased records which limericks were original, which are in public domain and which were bought for a one-time use."

Holland, Vyvyan (son of Oscar Wilde), *An Explosion of Limericks*, (Funk and Wagnell's Co., New York, 1967).

Reed, Langford, *The Complete Limerick Book*,(Gale Research Co., Detroit, 1974).

Wagner, Betty Jane, *Limericks*, *3*, *Interaction*: *A Student-Centered Language Arts and Reading Program*, James Moffett, Senior Editor, (Houghton-Mifflin, Boston, 1973).

1. A fly and a flea in a flue
Were imprisoned, so what could they do?
   Said the fly, "Let us flee!"
   "Let us fly!" said the flea,
So they flew through a flaw in the ____.

2. There was a young lady of Niger
Who smiled as she rode on a tiger.
   They returned from the ride
   With the lady inside
And the smile on the face of the ____.

3. There was a young lady whose chin
Resembled the point of a pin;
   So she had it made sharp,
   And purchased a harp,
And played several tunes with her ____.

4. There was a young monk of Siberia,
Who of fasting grew wearier and wearier,
   Till at length, with a yell,
   He burst from his cell,
And devoured the Father ____.

5. There was a young lady of Lynn
Who was so excessively thin
   That when she essayed
   To drink lemonade,
She slipped through the straw and ____.

6. There once lived a certain Miss Gale
Who turned most exceedingly pale,
   For a mouse climbed her leg
   (Don't repeat this, I beg),
And a splinter got caught in its ____.

7. Said a foolish young lady in Wales,
"A smell of escaped gas prevails."
   Then she searched with a light
   And later that night
Was collected in seventeen ____.

8. There was a young fellow of Perth
Who was born on the day of his birth.
   He was married, they say,
   On his wife's wedding day,
And he died when he quitted the ____.

124

9. A wonderful bird is the pelican.
His mouth can hold more than his belican.
He can take in his beak
Enough food for a week.
I'm darned if I know how the ____.

10. The bottle of perfume that Willie sent
Was highly displeasing to Millicent.
Her thanks were so cold
That they quarreled, I'm told,
Through that silly scent Willie sent ____.

11. There was a young lady from Lynn
Who happened to sit on a pynn.
But to add to her contour
She'd stuck so much ontour,
The point didn't puncture the ____.

12. There once was a maiden of Siam
Who said to her lover, young Kiam,
"If you kiss me, of course
You will have to use force,
But God knows you're stronger than ____.

13. There once was a lonesome, lorn spinster,
And luck had for years been ag'inst her,
When a man came to burgle,
She shrieked, with a gurgle,
"Stop thief, while I call in a ____."

14. There was a young fellow named Hall,
Who fell in the spring in the fall.
'Twould have been a sad thing
If he'd died in the spring,
But he didn't - he died in the ____.

15. There was once a student named Essar,
Whose knowledge got lesser and lesser,
It at last grew so small
He knew nothing at all -
And now he's a college ____.

16. There was a young fellow named Fisher,
Who was fishing for fish in a fissure,
When a cod with a grin
Pulled the fisherman in.
Now they're fishing the fissure for ____.

17. There was an old man of Blackheath
Who sat on his set of false teeth.
Said he with a start,
"O Lord, bless my heart!
I've bitten myself ____."

18. A mouse in her room woke Miss Dowd.
She was frightened, it must be allowed.
Then a happy thought hit her:
To scare off the critter,
She climbed down from her chair and ____.

19. God's plan made a hopeful beginning
But man spoiled his chances by sinning.
We trust that the story
Will end in God's glory
But, at present, the other side's ____.

20. A Martian named Harrison Harris
Decided he'd like to see Paris;
In space (so we learn)
He forgot where to turn -
And that's why he's now on ____.

21. There was once a most charming young miss
Who considered her ice-skating bliss,
But one day, alack!
Her skates, they were slack,
And she ended up something like .

22. There was an old woman named Hannah
Who slipped on a piece of bananah.
With a slip and a slide
More stars she espied
Than are in the star-spangled ____.

23. As a beauty I am not a star,
There are others more handsome, by far.
But my face I don't mind it
For I am behind it.
It's the people in front get the ____.

1. flue 2. tiger 3. chin 4. Superior 5. fell in 6. tail 7. pails 8. earth 9. helican 10. Millicent 11. skyn. 12. I am 13. minister 14. fall 15. professor 16. Fisher 17. underneath 18. meeowed 19. winning 20. Polaris 21. this 22.bannah 23. jar

"Finnegan's Wake": An Oral-Dramatic Approach

by Marilyn A. McCaffrey, D.Ed.
Fitchburg State College

"From the Wake of Tim Finnegan, James Joyce starts the stream of consciousness that has wrapped the literary world in sleepless confusion ever since. Take away the possessive quality of the noun by simply removing the apostrophe and you have a great war cry to all the sons of Finn McCool, 'Finnegans Wake!'"[1]

OBJECTIVES:

1. To encourage students to experience the poem themselves (rather than entertain others).
2. To acquaint students with an Irish name that James Joyce has made immortal.

Note: While performances can be perfected if preparation is spread over several days, and students will generally stall for more practical time, LIMIT the activities with a poem to one class period. Carrying over the activities of a poem to another day can lessen student interest as well as create problems for groups with absent members.

SUGGESTED PROCEDURE FOR STUDENTS WITH LIMITED DRAMATIC EXPERIENCE:

1. Have the poem read aloud to the class

    (a) by you, the teacher
    (b) on a tape by a good oral reader
    (c) by a student who has prepared the reading ahead of time

2. Divide the class into five groups of equal size and assign one stanza of the poem to each group. Give the groups five to ten minutes (no longer) to practice and perfect their reading of their ONE stanza and the CHORUS. Indicate that stanzas three, four and five have dialogue which should be assigned for solo reading.

3. Have the poem read aloud with each group reading its one stanza. All the groups will join in on the CHORUS. Tape this reading of the poem and play it back.

---

[1] Dominic Behan in Ireland Sings: An Anthology of Modern and Ancient Irish Songs. Dominic Behan, ed., Essex Music, Ltd., London, England, 1965. p.v.

4. Discuss this taped version of the poem with the students and have them make suggestions for improving their reading of the poem.

5. Have them read and tape the poem again, incorporating their suggestions for improvement. Play back this reading.

6. Discussion: Which taped version do you prefer? Why? What did you enjoy about this poem.

SUGGESTED PROCEDURE FOR STUDENTS WITH EXPERIENCE IN IMPROVISATION AND PANTOMIME:

1. Have the poem read aloud to the class

   (a) by you, the teacher
   (b) on a tape by a good oral reader
   (c) by a student who has prepared the reading ahead of time.

2. Divide the class into five groups. You can let students form their own groups, have them count off by 5's, or assign students to each group.

3. Group 1 will prepare a reading of the poem.

4. Groups 2,3,4 and 5 will pantomime or improvise the various actions in the poem for presentation to the class that period.

   Possible Arrangement

   Stanza 2 - Pantomimed in slow motion. Encourage students to be serious in this scene, and stress the need for slow motion in the wrapping of the body.

   Stanza 3 - Improvised scene in which students add appropriate dialogue and action. Students could file in, stand silently and solemnly in front of Tim's dead body, express condolences to Tim's widow, begin to greet each other, eat, drink, talk, growing noisier and more animated before ending with confrontation between Biddy and Paddy.

   Stanza 4 - Stylized dance movement to imitate the fight will help to avoid the disorder or rough-house that this scene could produce. Movements should be worked out by pairs of students and performed in exaggerated slow motion; no body contact should be made.

Stanza 5 - Pantomimed scene with Tim reviving very slowly. On-lookers should express - silently - their various reactions to his resurrection: shock, joy, horror, disbelief, etc. They should concentrate on expressing the emotion with every part of their bodies.

5. Group 1 will present their reading of the poem either live or on tape. They will pause after stanzas 2,3,4 and 5 to allow each scene to be presented. The format will be as follows:

Group I reading Stanza 1, Chorus, Stanza 2
    Group II's scene
Group I reading Chorus, Stanza 3
    Group III's scene
Group I reading Chorus, Stanza 4
    Group IV's scene
Group I reading Chorus, Stanza 5
    Group V's scene
Group I reading Chorus

6. Groups 2,3,4 and 5 can be positioned in different areas of the room ready to present their scenes on cue. This arrangement will eliminate the disruption in continuity that would be caused by students getting up from and returning to their seats.

7. Discussion: What did you enjoy watching? What did you enjoy doing?

Finnegan's Wake

Tim Finnegan lived in Watling Street
A gentle Irishman, mighty odd.
He'd a beautiful brogue so rich and sweet
And to rise in the world
He carried a hod.
But Tim had a touch of the tippler's way
With the love of the liquor poor Tim was born.
To help him on with his work each day
He'd a "drop of the crater" every morn.

CHORUS

Whack fol the da now
Dance to your partner
Welt the floor your trotter's shake.
Isn't it the truth I told you
Lots of fun at Finnegan's wake.

One morning Tim was rather full,
His head felt heavy which made him shake.
He fell from a ladder and he broke his skull
So they took him home, his corpse to wake.
They wrapped him up in a linen sheet
And laid him out upon the bed,
With a gallon of whisky at his feet,
And a barrel of porter at his head.

CHORUS

His friends assembled at the wake
And Mrs. Finnegan called for lunch
First they brought in tea and cake
Then pipes, tobacco and whisky punch.
Biddy O'Brien began to cry,
"Such a lovely corpse did you ever see?
Tim Mavourneen, why did you die?"
"Ah hold your gab said Paddy McGhee.

CHORUS

Then Maggie O'Connor took up the job
"Oh Biddy" says she "you're the wrong I'm sure."
Biddy gave her a belt in the gob,
And left her sprawling on the floor.

Then the war did soon engage
'Twas woman to woman and man to man,
Shilelagh law was all the rage,
And a row and a ruction soon began.

CHORUS

Then Mickey Maloney ducked his head.
When a bucket of whisky flew at him.
It missed and falling on the bed,
The whisky scattered over Tim.
Tim revives see how he rises,
Timothy rising from the bed,
Said "Whirl your whisky around like blazes,"
Thundering,"Did you think me dead?"

CHORUS

Time: One class period

"The Old Man of Killyburn Brae": An Oral-Dramatic Approach

by Marilyn A. McCaffrey, D.Ed.

OBJECTIVES:

1. To familiarize students with a poem in the Irish "shouting" or insult tradition.
2. To familiarize students with a well-known 19th C street ballad which is part of the Irish oral tradition.
3. To develop students' ability to actualize the sound dimension of literature.
4. To develop students' ability to actualize the dramatic dimension of literature.

SUGGESTED PROCEDURE FOR ORAL ACTIVITY:

1. Distribute copies of the poem and have the students read it silently.
2. Divide the class into groups of 3 or 4 (no larger). Ask or assign one group to work on reading the chorus aloud (lines 2, 5 and 6 of each stanza). Assign 2 or 3 stanzas (depending on the number of students in your class) to each of other groups to prepare for oral reading.
3. The Chorus Group. Suggest that they think of the chorus in terms of the nonsense words used to establish the beat in popular songs (e.g."sha, la, la"; "yeah, yeah, yeah"). A rapid and lively reading of these lines is essential to recreate the rhythm of this ballad. This group will read the chorus in each stanza, reading it 13 times in all.
4. The other groups will prepare an oral reading of the narrative lines in each of their assigned stanzas (lines 1, 3 and 4). Tell them to arrange their reading of the lines using various combinations of their voices: solo, 2 voices, 4 voices. Warn them against unison reading (everyone reading the stanzas together) because it requires much practice and/or expertise. Explain that in their oral reading they will pause for the chorus group to read lines 2, 4 and 5 in each stanza.
5. Announce the title of the poem and have the groups read the entire poem aloud.

6 Select Option A or Option B.

OPTION A: Tape recording of the oral reading.

The remainder of the period can be spent tape recording the students' reading of the poem until the class produces a reading they like. If this option is chosen, end the class with a brief discussion of the following questions: Which taped reading do you prefer? What did you enjoy about this poem? Do you think the repetition of the chorus lines contributes anything to the poem?

OPTION B: Each group will prepare and present a dramatized scene based on the poem.

Possible scenes:

1. Act out the events of the poem while a narrator comments on the action. Use pantomime and/or improvisation. Create dialogue where it is needed.
2. Stanza 10 tells us that the trip to hell took seven years and the return took only nine days. Pretend that the descent to hell took seven years because the woman continually got out of the sack to torment the devil. Act out such an imaginary scene.
3. Act out a scene between the old man and woman of Killyburn Brae before the devil's arrival in which she shows herself the "torment" of her husband's life.
4. Act out a scene featuring the old man of Killyburn Brae during the seven years while his wife is away. Is he happy? Or, does he miss her tormenting him?

Give the students 8 to 10 minutes to prepare their scenes. (Don't let them stall by insisting they need more time.) INSIST that any shoving or pushing in their scenes be pantomimed in slow motion with NO actual physical contact.

When all of the scenes have been presented, lead the class in applause for their acting. Ask the students what they enjoyed doing and what they enjoyed watching. Ask them if there was any difference in their reaction to the poem when they read it silently, when they read it aloud and when they acted it out.

FOLLOW-UP ACTIVITIES:

Student Directions: Prepare one of the following activities by yourself or with one or two partners.

1. Rewrite the poem starting with the line "They say that the men is worse than the women." In this version of the poem you may want to show the old woman of Killyburn Brae being tormented by her husband. Or you may want to write your poem about people you know, people in a book you have read or on a television show you watch.

2. Draw a cartoon strip to accompany the poem. You might want to have a separate picture for each stanza or you might want to have many pictures depicting scenes not described in the poem.

3. Find or compose music to accompany the poem and present it to the class. This can be a live performance or a tape recording of your rendition.

4. You are so unpleasant that even the devil won't keep you in hell is an overwhelming insult. Create some insults that are equally as abusive. Write a poem or short story based on one of them.

5. Look up some other Irish street ballads or insult poems and read them to the class.

6. Compare "The Old Man of Killyburn Brae" with "The Devil and the Farmer's Wife," another version of this traditional ballad, but with an American idiom. (See The Narrative Voice: Poetry. Edited by Albert R. Kitzhaber and Stoddard Malarkey. New York, Holt, Rinehart and Winston, 1974).

The Old Man of Killyburn Brae

(19th C Street Ballad)

1. They say that the women is worse than the men,
      Right fol, right fol, tiddy fol day!
   They say that the women is worse than the men,
   When they go down to hell, they are thrown out again.
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

2. There was an old man of Killyburn Brae,
      Right fol, right fol, tiddy fol day!
   There was an old man of Killyburn Brae
   Had a scolding old wife for the most of his day.
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

3. One day as this man he walked out in the glen,
      Right fol, right fol, tiddy fol day!
   One day as this man he walked out in the glen
   He met with the devil saying "How are you then?"
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

4. Says he "My old man, I have come for your wife,"
      Right fol, right fol, tiddy fol day!
   Says he "My old man, I have come for your wife
   For I hear she's the plague and torment of your life."
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

5. Says he "Mr. Devil, Oh take her away,"
      Right fol, right fol, tiddy fol day!
   Says he "Mr. Devil, Oh take her away
   For she is the plague of my life, night and day."
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

6. So the devil he hoisted her up on his back,
      Right fol, right fol, tiddy fol day!
   So the devil he hoisted her up on his back
   And he hustled for hell with her tied in a sack.
      Singing right fol day, tiddy fol day,
      Right fol day, right fol de day.

7. And when at the finish they got to hell's gate,
Right fol, right fol, tiddy fol day!
And when at the finish they got to hell's gate
He threw her right down with a thump on her pate.
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

8. There were two little devils tied up with chains,
Right fol, right fol, tiddy fol day!
There were two little devils tied up with chains
Who said, "Take her away or she'll knock out our brains."
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

9. There were four other devils there playing handball,
Right fol, right fol, tiddy fol day!
There were four other devils there playing handball,
She lifted her stick and she scattered them all.
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

10. So the devil he hoisted her up on his back,
Right fol, right fol, tiddy fol day!
So the devil he hoisted her up on his back,
They were seven years going, nine days coming back.
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

11. Says he, "My old man, here's your wife safe and well,"
Right fol, right fol, tiddy fol day!
Says he, "My old man, here's your wife safe and well
For the likes of herself we would not have in hell."
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

12. "Now I've been a devil the most of my life,
Right fol, right fol, tiddy fol day!
"Now I've been a devil the most of my life
But I ne'er was in hell till I met with your wife."
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

13. So it's true that the women is worse than the men,
Right fol, right fol, tiddy fol day!
So it's true that the women are worse than the men,
When they go down to hell, they are thrown out again.
Singing right fol day, tiddy fol day,
Right fol day, right fol de day.

George Washington's Message to the Patriots of Ireland

Patriots of Ireland:

Be strong in hope. Your cause is identical with mine. You are calumniated in your day. I was misrepresented by the loyalists of my day. Had I failed, the scaffold would be my doom. Now my enemies do me honor. Had I failed, I would have deserved the same honor. I was true to my cause even when victory had fled. In that I merited success. You must do likewise.

OBJECTIVES:

1. To have students be aware of the early Irish-American connection.
2. To make the Dorchester Heights Monument and Evacuation Day more meaningful to students.
3. To have students see, as Americans celebrate their Bicentennial, that the problems faced by Americans 200 years ago are the problems still festering in Northern Ireland today.

APPROACH:

1. Explain to students that, in George Washington's time, the Irish still struggled to win an independence from England that had already been won by America in the revolution of 1776.
2. Give students copies of Washington's message addressed to the "Patriots of Ireland," and read it.
3. Define "calumniate": to make false and malicious statements about; to slander.
4. Discuss.
5. Teachers can also make the following early Irish-American revolutionary connections:
    a. Approximately 38 percent of the men in Washington's army were born in Ireland.
    b. Commodore John Barry, a native of County Wexford, is known as the "Father of the American Navy."
    c. The first signer of the Declaration of Independence was John Hancock, who, after signing in large bold letters, said, "There, I guess King George will be able to read that without spectacles."
    d. In 1789, General Henry Knox, son of an Irish immigrant,

who was responsible for the fortification of Dorchester Heights in 1776, was appointed Secretary of War in George Washington's Cabinet.

6. Read the story of "Evacuation Day: March 17, 1776" by Joan W. Sullivan.

QUESTIONS:

1. What was Washington's "cause?"
2. In what way was Washington's cause identical with that of the Irish? Who then governed both Ireland and America?
3. Who were the "Loyalists" who misrepresented George Washington?
4. Who would be the "loyalists" of today in Ireland?
5. Name some Irish patriots who were doomed to the scaffold.
6. How many months would pass between this first St. Patrick's Day and America's Declaration of Independence?
7. How many years away was Ireland's proclamation of independence?

Evacuation Day: March 17, 1776

by Joan W. Sullivan

Boston's annual celebration of March 17 is in commemoration of Evacuation Day as well as St. Patrick's Day. The evacuation of Colonial Boston by the British occurred on St. Patrick's Day in 1776. The story is not widely known, but it is an important and dramatic episode in American Revolutionary history. It was the first American victory and it was accomplished without a shot being fired. The people of South Boston know the story. Today a national monument marks the site where General George Washington led this victory. In revolutionary days that part of South Boston was called Dorchester Heights and was an even smaller body of land, almost an island, inhabited by 12 farmers. It commanded an excellent view of Boston Harbor and that's why it was important to General Washington. Here is the story of Evacuation Day, March 17, 1776.

In early 1775 the view of the fledgling town of Boston from Dorchester Heights revealed an abundance of ocean and open space. Off shore the British tall-masted ships rocked arrogantly on the ocean they owned, wagging their hostile guns at the upstart colonists. Bright red-coated troops marched dockside in immaculate precision, reminding the Boston towners of the empire; its unwillingness to compromise with change or to understand the hopes of a new nation named America. Nearby on State Street a new skyline had been born, but when Bostonians awakened the morning of March 5, 1776, they recalled the sound of musket fire on the Common, six years before to the day, when Patrick Carr with his Irish brogue died with dignity along with black man Crispus Attucks and three others. They remembered the Battle of Breeds or Bunker Hill in Charlestown, a hard-won British victory, where Dr. Joseph Warran of Boston and 500 dead and wounded Colonials ran out of powder and fortune. They thought of Paul Revere, silversmith and patriot, boatsman and horse-rider, shouting the alarm one springtime ago when the war was born - some said at Lexington by the rude Bridge in Concord from where the embattled farmers knelt behind stone walls and tree trunks to snipe at the British lion. Some six months after the minutemen's first shot, a new commander-in-chief, George Washington, met near Boston with a young bookseller of the town, Henry Knox. General Washington had ordered Knox to proceed to Fort Ticonderoga, New York - the mission to bring by any route and at all costs cannon and munitions of the fort for the heights of Dorchester. Knox left in mid-November. He arrived at the fort on December 5,1775. He prayed for snow and had it. Four days later, Knox and his caravan of gun-haulers, oxen and horses, began the near 300-mile journey, a journey that was to be three agonizing and magnificent months in the making. Knox and his men fashioned runners for cannon carriers, while the oxen dragged the precious metal mile after lurching, tortuous mile. There were steep grades, ravines, streams and rivers to cross. Gondolas floated the 60 tons of cannon down Lake George. At Albany one gun broke free and sank in the frozen Hudson. The gun was recovered and the train struggled on over unpredictable roads through unwilling wilderness, over the defiant Berkshires to Great Barrington and down to Springfield. There fresh oxen were found, and Massachusetts volunteers replaced the frost-bitten aching New Yorkers. Springfield citizens watched in awe and cheered the train on, counting each piece as it passed. Washington waited patiently on Dorchester Heights. The cannon began to arrive. Surprise was essential to force the enemy to evacuate the town. 400 oxen and 2,000 men hauled artillery and munitions up the Heights, piece by piece, foot by foot, as quietly as possible, screened from the British below by bales of hay. The password that long night was "Boston." The reply word was "St. Patrick."

Shortly before the dawn, the task was done. Washington informed Howe that every British ship could be sunk in the harbor. Howe contemplated attack, but his position was militarily untenable. Twelve days later on March 17, 1776, the British departed Boston Harbor, taking their troops and 1,000 loyalist Bostonians with them. The townspeople shook their fists in good-bye. They knew that the British yet owned the ocean, but that they had been moved - and without a shot - and that an American nation was no longer a cold New England winter dream.

Art

by Henry Augustine Tate

When the first Christian missionaries came to Ireland in the fifth century, they discovered a race of people who were civilized, intelligent and god-fearing. The Irish people of this era were druidic in religion, living in an agrarian civilization which was ruled by kings and petty kings.

The fall of the Roman Empire in the fourth century was of little or no consequence to the druidic, agrarian Irish, since their country, though geographically a part of Western Europe, was never conquered by the Romans. As a result, Ireland's native culture and tradition continued to survive and develop in ways unlike the rest of Western Europe.

The druidic priests and bards (poets) were the first converts to the new Christian religion. Gradually the Irish people gave way to the new cult, and, in the space of less than two hundred years, all of Ireland became Christian.

The Christian missionaries, realising the deep spirituality of the Irish people,made clever use of their converts' druidic past by adapting and incorporating certain elements of the old religion into the new. In this way, Christianity appeared to the people as being merely a more refined development of their former religion; thus, the Irish more readily accepted the new religion. Christianity began to flourish by the end of the sixth century, and, by the seventh, an elaborate system of Irish monasticism was developing.

Throughout the so-called "Dark Ages" of Western Europe, the light of Western European culture and civilization was kept alive and burning in these Irish monasteries.

For more than four hundred years, Ireland was the most important center of enterprise and education in Western Europe. Kings, princes and noblemen throughout the world sent their sons to Ireland to be educated in Irish monastic universities. The magnificence of the art produced in those Irish monasteries proves to be a living testimony to the splendors of that Golden Age.

The Viking invasions of Ireland, which began in the ninth century, put a tragic and hasty end to the country's age of splendor. For, besides depleting the monasteries of their treasures, the savage Vikings often kidnapped the monks into slavery, or indiscriminately murdered their victims. The monks who had an opportunity to do so, would escape to other parts of the European continent and re-establish their monasteries (and the Irish monastic tradition of scholarship and education)in areas of France, Italy, Switzerland, reaching as far as Kiev in Russia.

The Irish monks abroad had great success in recivilizing, revitalizing, and re-Christianizing the Europe which had been cast into darkness after the fall of Rome. Few of the exiled monks ever returned to their native land and, resultingly, Ireland was never able to fully recover the glory that was hers (- and hers alone -) before the Vikings wrought their barbaric devastation upon her.

Other countries, quick to take advantage of Ireland in her weakened condition, followed the example of the Vikings and continued to crush the sorry island. The country which had earlier redeemed Western Europe became a country devastated and dominated by foreign powers for several centuries afterwards. All the rest is history . . . . Sic transit gloria Hiberniae.

Art Slides

1. THE ST. JOHN'S CRUCIFIXION PLAQUE, dating to the late seventh century, was originally mounted on the cover of a sacred manuscript (such as *The Book of Kells*). It is one of the earliest Irish representations of the Crucifixion and shows Christ, two angels at His head, and the sponge bearer at His feet. Christ appears wearing a long garment, richly decorated with patterns of spirals and interlacing. The faces of all the characters are impassive, non-naturalistic with the emphasis on geometric decoration. The plaque, which is of thin bronze with a high copper content, was originally heavily gilt. It was found at St. John's Abbey in County Roscommon and is now in the National Museum of Ireland.

2. THE CELTIC CROSS is sometimes referred to as a "Bible for the illiterate" because of the fact that so many stories, depicting scenes from the Old and the New Testaments, are carved on the stone. About forty of these exist, and most of them are covered with sculptures. The most distinguishing element of the Celtic Cross is the circle which surrounds the body of the cross. It is thought that the circle might represent the pre-Christian druidic symbol of the Sun-God which became fused later with the symbol of Christianity, the cross. The majority of the crosses were sculpted in the eighty, ninth, and tenth centuries.

3. ROUND TOWERS are the most unique and characteristic element of Irish architecture. More than a hundred of them still exist, scattered over the country, some near the seashore. It is now thought that the towers were originally intended as "look-out" posts, used by Irish monks, to warn their brothers of approaching raiders who could be seen in the distance. When raiders were sighted, the monks would ring the tower bell and their brothers would leave the monastery with their manuscripts, chalices, crosses and other valuables, and store them in the towers for safe keeping. The monks would then return to the monastery and, when the raiders arrived, their treasures would be out of sight. The Vikings plundered the monastic buildings of less valuable items, not realising that the greatest booty was in the bell tower, and then return to their own country with some sense of satisfaction.

4. THE BOOK OF KELLS, one of the greatest treasures of the medieval European world, is an illuminated manuscript of the Four Gospels. The book was painted, most likely, between the years 760 and 804. The work was begun by Irish monks whose monastery was on the island of Iona. On account of the raids of the Vikings, the monks relocated to the town of Kells (in County Meath, Ireland) where the illumination of the Book was probably completed. The three hundred and forty pages of The Book of Kells are made of vellum, which, together with the paints and inks used, was prepared by the monks in the monastery. No surviving manuscript of that time approaches The Book of Kells either in its elaborate nature or in the richness and variety of its decoration. The Book is now housed in a special room in the Library of Trinity College, Dublin.

5. THE ARDAGH CHALICE, dating to the early years of the eighth century, was found at Ardagh, County Limerick. It is considered to be the finest surviving example of Irish metalwork of the Early Christian period. Below the rim, the cup is encircled by a band holding panels of delicate gold filigree interlacing. Panels of gold filigree also decorate the roundels of the sides of the cup, the handles and their beautifully proportioned escutcheons. The cast bronze stem is heavily gilt and has spiral and interlaced patterns of astonishing intricacy and perfection which we now recognize as being a favored design of the Irish artisan. The chalice is in the National Museum of Ireland, Dublin.

6. THE TARA BROOCH, an intricately fashioned eighth-century pin, was discovered on a beach near Drogheda, Co. Louth, about one hundred and thirty years ago. Some Irish nobleman might have made a present of the brooch to his bride on their wedding day well over a thousand years ago. The Tara Brooch is considered to be the most magnificent of all pieces of medieval Irish jewelry; and it is as richly decorated on the back as it is on the front. The brooch is made of silver heavily gilt, and the decoration on the front consists of inset panels of gold filigree interlacing and of glass and amber studs. On one side is a chain of silver mesh attached to the ring by a hinge of gilt silver in which are inset two human faces of cast violet glass. As you look at it, do you see a resemblance to the elaborate workmanship in The Book of Kells?

The Tara Brooch is now housed in the National Museum of Ireland, Dublin.

PADDY MOLONEY ON TRADITIONAL IRISH MUSIC,
with Derek Bell on the Harp

Question 1. In what ways is Irish music unique, different from the music of other countries?

I suppose I would consider Irish music unique in the variety of its rhythms, and in the wide range that each tune takes and the energy one feels in the tune - whatever was in the Irish people and has been in the Irish people going back hundreds of years, probably their being occupied, always in sort of trouble. Even in the dance music - the double jigs and the fast tunes - there is a certain amount of sadness, particularly those in the minor modes.

I would have thought what identifies the traditional Irish music most would be the modal tunes, which as traditional musicians we refer to as E-minor, A-minor and B-minor. The music has a certain richness, a tremendous richness.

The structure of most of the tunes is not too complex, though some are not that simple. They're full of variety.... The tune sort of expands.... There's always some sort of new message coming after, say, maybe the first 4 bars of music, the second 4 bars; you'll have a new tale to tell, just like a question-and-answer, one might say.

Also, the traditional instruments we use have such a wide range both in modal and major scale structure. This in fact adds greatly to the music built around the instruments. The music has a wider scope for the composer to get "stuck into."

Question 2. How would you define a traditional musician or singer?

To answer this question one could make a comparison between, for instance, a "fiddler," the traditional Irish word, and a "violinist," the classical word, or perhaps a "harper" instead of a "harpist." Most classical musicians who learn from the book learn the music and play exactly as they did learn it. They may put in a little feeling, of course, but keep very much to the rules, to the manuscripts, and to the composer. The fiddler's approach to his instrument - his phrasing and styling - is completely different. In the traditional Irish music, the musician is free and easy to expand and break into phrases and

145

a different sort of rhythm, and yet keep within the structure of the tune, of course. He is, however, much more at liberty to break out of the thematic framework. That's what traditional music is about. The traditional musician is usually concentrating, not so much on the instrument or on the technique of playing the instrument; he's concentrating on the piece of music that's in his head. For instance, a good cook, when cooking a meal, will stick to a certain basis, but a really good one with his own particular flair will add maybe an extra bit of spice or change the recipe around maybe to suit his taste. This will happen to a traditional fiddle player.

Of course, a lot depends on the instruments. I've just picked the fiddle to make a comparison between a traditional fiddler and a trained violinist. But the other traditional Irish instruments, like the whistle, pipes, flute and harp, lend greatly to "taking off," as one says. One might say of a particular piece of music or a tune that it comes from your soul; it's something that's inside you and you've got to let it out. You get a great satisfaction by doing this, and you are not over-restricted.

Question 3. What are the basic traditional Irish Instruments?

Going back 2000 years B.C., the flute or whistle, our "tin" whistle (probably the reed from the river with a little hole cut into it), spread from India and Greece and across Europe to Ireland, as well as to places like the Balkan countries. There is a great similarity between Irish and Indian music, particularly those tunes in Irish modes and Indian ragas.

The tiompán, which we've just added to the Chieftain ensemble, was popular in the twelfth century in Ireland, along with the Irish pipes and the harp (in Irish "clairseach" or "cruit.") The tiompán would have been of the lyre-psaltery-dulcimer family. It was played two ways: first plucked as if in the psaltery family and in later times hammered as if in the dulcimer family.

The Uilleann pipes, which I play, appeared around the 16th-17th century. "Uilleann" is the Gaelic for "elbow." I have the bellows under my right arm, which blows into the bag under my left arm. You must be seated to play this instrument, which has three drones lying across your lap. You must place the chanter on your knee, except for the bottom note when all the holes are covered. The instrument has two octaves, similar to the concert flute. In later years of development, extra drones (usually three) were added and were called regulators. These contained a formation of keys and were fitted into the stock,

146

just above the drones. You can play chords with your wrist without having to take your hands off the chanter, or, where the tune permits, the top hand can remain on the chanter allowing the right to sound notes or chords of harmony on the regulators.

The Uilleann pipes were often used in churches in the old days as an organ.

We have, of course, the flute made from wood, the fiddle, and the bodhran (or tambourine), a sort of drum made from a wooden frame with a goatskin, deerskin, or a pigskin stretched across it. Methods of playing the bodhran vary in different parts of the country: you beat it with a stick, with your fingers, or the back of your hand.

About the nineteenth century, the Anglo concertina came to Ireland, probably from England or parts of the continent. It became very popular in Ireland, and there is quite a lot of good concertina music, particularly in County Clare. It's a very sweet instrument and very suited to traditional Irish music, but it doesn't have the same scope as, for instance, the pipes, the whistle, the flute, or fiddle. At the moment, there's a great revival of concertina music in Ireland.

Question 4. Are these instruments played today in Ireland?

All these instruments are played in Ireland at the moment. Probably the most recent revival would be the harp. There are quite a lot of young people wanting to learn to play harp. The Chieftains are very glad to have Derek Bell, a classical harpist who's more or less just come into his own in the traditional field. In the past few years there've been very few pipers, but at the moment there's a great revival and quite a lot of new young pipers coming up. I should also mention the accordion, which became very strong in the past fifty years. I don't use the accordion in my group or the guitar, the bouzouki, banjo or other such instruments all too frequently heard. I find them pleasing enough, but not the sort of instruments I would prefer to play traditional Irish music on.

SEAN POTTS AND PADDY MOLONEY WITH THEIR TIN WHISTLES
DEREK BELL AT THE HARP
PADDY MOLONEY PLAYING THE UILEANN PIPES

Question 5. Where can the music be heard in Ireland?

In Dublin there's been a huge revival in the past twenty-five years. And all honestly (I'm a Dublin man meself), one must say you now find most of the musicians there, and a complete variety of traditional instrumental music.

But in each county there's always some little pocket of musicians. Going down to Wexford across to the south, there is almost a complete variety, with the exception of the harp. In Cork and Kerry there are a lot of melodeon players (a simple form of the accordion), along with the odd flute, fiddle and pipe. In the Midlands, certain counties have a complete selection of various instruments, where, as I said before, the little pockets of traditional musicians exist. In Kerry, for instance, they have their own particular style of fiddling, and they've got some very fast-moving dance tunes: slides (which are peculiar to Kerry alone), polkas, and everything else, of course, though perhaps not so much the airs. In County Clare, which is said to be probably the best place, there's a great variety, with the exception of the harp. Clare has more reels and jigs. Instrumental music in Galway is very weak, even in the Connemara region, where the singing is very, very strong. Again, there it's the melodeon players, mainly used for the dancing, that you'd hear. But all along the west coast right up to Donegal there are well-known places, like Boyle in County Roscommon, where music is popular. Up in Donegal there is a tremendous fiddle playing tradition, which extends right across the north of Ireland over to Antrim. In the glens of Antrim there are also quite a few dulcimer players. (I mentioned the tiompán's being of the dulcimer family). And, of course, the Antrim Fiddlers, both Catholic and Protestant, who meet every now and again, play together and exchange tunes, and they are, I believe, fantastic.

On the whole, traditional Irish music is much stronger in the coastal counties, though that might be unfair in certain cases. My grandfather came from the middle of Ireland, the Slieve Bloom Mountains. He was a flute player and the reason, I think, for my being a musician. He died at the age of ninety-four, and during his young days, music was quite strong around where he lived.

Question 6. Does the style of traditional singing vary within the country?

Particularly styles of traditional singing will definitely change from Dublin, say, down to Waterford, where you still get traditional Irish singing and different styles of ballads, both in Irish and English. Every county right across the country has its own individual style of ballad singing; but probably the most unique would be within the Irish-speaking areas of Waterford, Cork Kerry, Galway, Mayo, right up to Donegal.

Question 7. Do words often accompany Irish music?

Ballad singing is tremendously strong in Ireland, and always was, but it is seldom you hear words put to a dance tune. If you do, they are usually sort of funny words, like "What will you do when the kettle boils over? . . .what will you do? . . . only fill it again." This would be a single jig, 12/8 rhythm. Funny words like these were often informally used by musicians as a means of identifying tunes for each other.

Question 8. Do you notice any connection or similarity between Irish music and American blue grass music?

Quite a lot of the old American music shows definite influence from Irish music, particularly in its similarity to the Kerry and Donegal fiddle playing. This would have had to do with the immigration right across to Newfoundland, Canada, and down into the United States.

Question 9. Is it common for an Irishman to master more than one instrument?

Young musicians often do, in fact, like to try out a number of instruments. Whether they master them or not is another question. I am inclined to think piping and playing the whistle, and probably other wind instruments, go very much together. It's very, very rare to find a piper who is also a very good fiddle player. There are, of course, exceptions, like Derek Bell, who also works in the classical field and has learned many instruments: the oboe, piano, harp, tiompán, cimbalom, dulcimer, and he spends a considerable amount of time researching these and related instruments.

Question 10. What is a ballad?

A ballad is a story sung in different styles as explained in Question 6. The most popular ballads in Ireland are love songs and songs of events that took place. The story can also be told in music, without words. An example from the Chieftains' music would be "The Fox Hunt" or "The Battle of Aughrim." The ballad is very strong both in Irish and in English. It can often last quite a long time - forty verses, if necessary. But this is universal really; it applies to most countries of the world.

Question 11. What is a reel?

A reel is a fairly fast-moving dance tune in 4/4 rhythm. It is extremely popular. It is said that the reel was played in England before it came to Ireland. This quite possibly occurred around the 16th and 17th centuries.

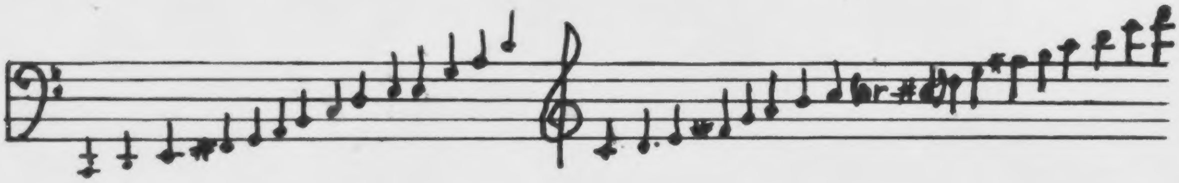
Question 12. What is an Air?

We refer to an air as the song or the ballad I've already talked about. It's a slow tune, almost always without a set sort of rhythm, or beat. The air can be played quite different from the song, using different techniques and different variations, depending on the instrument.

Question 13 The harp is one of the oldest and finest of Irish instruments. What is the harp made of? How is it tuned?

The ancient Irish harp (up until 1750 or not much later) was made out of willow carved from one single piece of wood. The strings were brass for the most part, but the last few strings at the top were steel. This instrument was very strongly constructed. For its size it was the strongest of all extant Renaissance instruments. This was necessary to carry the great tension of metal strings - a fact too little realized by modern makers attempting to construct authentic replicas of old harps. Suitable willow trees are now less easy to find, so modern makers attempting to make replicas of old instruments, use other wood: beech, spruce, maple, even plywood (not a success, as it does not vibrate all that much), and hopefully, good pine is used for the sound-board. The majority of makers do not carve the instrument from one piece of wood, and metal strings are usually not brass, but phospher-bronze, which makers claim is stronger. I find it sounds a little different - slightly less bell-like in tone colour. Many makers no longer protect the string-holes with metal horse shoes, which is a pity, as this also alters the tone slightly. Modern neo-Irish harps have pine sound boards, maple bodies, and are strung with gut strings like a baby concert harp, and, unlike the old harps, they have a blade or lever system to raise each string by a semi-tone. Some harps have 30 strings. The largest ones have 36. The Dalway harp has 36 plus an extra row of seven.

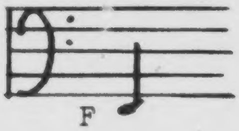
The tuning of the oldest harps was as follows:



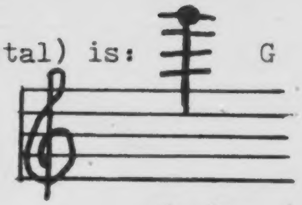
My harps are tuned in C, but all, including ancient replicas, have an added semi-tone system so that they can play in several keys.

151

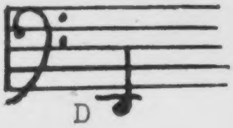
Compass of one harp (30 strings-metal) is:



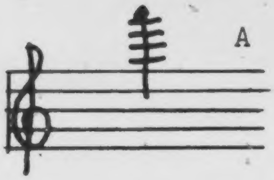
to



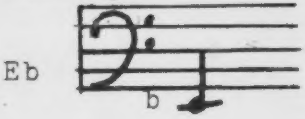
and the gut strung neo-Irish is:



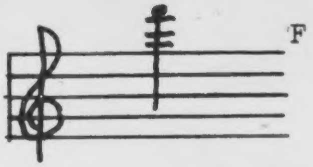
to



Modern players mostly play the neo-Irish qutstrung harp tuned either in the key of Eb (front usual) or Ab, compass usually:



to



The tuning in Eb means one can play in the greatest possible number of different keys, but a string does not sound so good when the lever or blade is in operation. Not being a singer, I prefer a tuning with a limited number of available keys using as few blades as possible to get a good sound, especially as ancient harps did not have blades anyway. D.B.

Question 14. Where and with whom do the traditions of the harp begin? Who were the great harpers? What is the reason for so many blind players?

Traditions begin longer ago than we can trace accurately. Harps were on early gravestones as far back as the 5th century at the very least. Brian Boru had a harp engraved on his coat-of-arms about 952 A.D. by which time the harp was already an established symbol. The only clues to the old playing traditions are to be found in the extant tunes of Myles O'Reilly, Rory Dall O'Cahan, O'Carolan, Lyons, O'Neill and others, and above all in the Irish musical terms and compositions dictated verbatim by Bunting from the playing of Hempson. Some clues can be intuitively guessed through a knowledge of other traditional music. It is wrong to play Carolan's music with an over-indulgence in Hempson-style ornamentation, because Carolan had in the main departed from the old style with certain exceptions, such as "Farewell to Music." Hempson did not like Carolan's personality, music, or style, He was saddened greatly that the old music was rapidly disappearing.

The predominance of blind harpers can be attributed to the fact that, if a man went blind, harp-playing was the only employment he was fit for, since he still had his hearing. D.B.

Question 15. Is there any tie-in with traditional baroque music?

With Carolan,yes. I find that, in a lot of his harp music, you can hear that he obviously played with the other instruments of the day - pipes, fiddles, flutes - because his music has this definite ring of traditional music about it. His music reflects the influence that European musicians, Corelli and Geminiani particularly, had on Carolan, and at the same time it's rather unique. It's Irish, it's definitely Irish. In some cases the rhythms will be the 6/8 rhythm of the jig. You can hear this in harp music and Carolan's compositions.

Question 16. Why did the decorating system develop, not the classical?

Classical music was much too complex in matters of form. Also, Irish instruments were not agile in chromatic music!

Question 17. What is the distinction between harpers and pipers?

The pipes are principally melodic, though they sketch in harmony with drones and regulators. The harp is principally harmonic, but it can play melodies. But a good traditional harper and a good traditional piper can very much blend together in, for instance, variations and phrasing and in the way they approach the tune. If you do excel as a good traditional player, you can almost forget about the technique of the instrument and get into the guts of the tune.

Question 18. What is the method of improvisation on the harp and Uilleann pipes?

There are many, many good pipers who know all the tricks of technique but fall short of being great musicians. This also applies to the harp. There are old books about how the harp is played, such as the Carolan books and also the Bunting collections, which give a small idea of the old style of harp playing. The method of improvising on the pipes would be very, very difficult to put into a few words. Pipe decoration is done depending on the tune, depending on the atmosphere,on where you are, whom you're playing for, depending on whether it's hot or cold in the room (you want the pipes to warm up), and then most important for the musician, how he feels himself at the time. This can have a great influence on whether the tune is going to spark alive or just be played straightforward.

Methods of improvisation on the harp include harmonic and melodic variation techniques; imitation drone accompaniment, ornamentation and grace notes altering melodic figuration.

Question 19. Some relationships have been drawn between church music and Irish music. To what degree is this true?

There is one traditional tune which also can be sung (on our Chieftains 3 record) called "An raibh Tú ag an gCarraig?" ("Were you at the (Mass) rock?") This could have been a hymn sung in the old days of the Druids, who were said to chant hymns and use a form of drum similar to the bodhrán.

Question 20. What is port aireacht (humming)? How did humming develop?

We use a form of humming called "lilting." This was a means of instrumentalizing or vocalizing instrumental tunes in the old days, especially among traditional musicians who didn't read music or hadn't got an instrument to play. They could "hum" or sing the tune, or "lilt" it - "gob music" or "port a béal" as they say in Scotland and in Ireland as well. This is the Gaelic for "jig of the mouth," or "song from the mouth," "béal" being "mouth." We sometimes use lilting on our Chieftain records.

It often occurs that, when a session of music is in progress, somebody will be overcome by the music and will take to the floor and tap it out in dancing - this quality of spontaneity being the most traditional form of Irish dancing. This will also happen to the listener who will join in by lilting the tune with the musicianers.

Question 21. Is the ancient keening a form of music? Is it still practiced in Ireland today?

Keening would have been done by the old ladies at a wake after the death in a family or maybe some tragic occurrence. It is a form of releasing this awful tension. Sometimes the words might come in at the end, but it's a rather high-pitched form of releasing sorrow from one's heart, and this is a form of traditional Irish music as well. Mostly the keening has to do with places like Connemara, West Cork, high up in Donegal - in the Irish-speaking areas, the poverty-stricken areas. But keening can be very, very musical, tremendously musical. On one of our records called Deora Aille, which means "The Water from the Rock," is a unique version of the song "Úna Bháin" ("Fair Una"), which comes from Connemara. A lady from Connemara sings this unique, tremendous version of this sad song. Unlike the pure keening, it has words to it, but the form of the music I always associate with keening.

Question 22. Who is Thomas Moore (1779 - 1852) and which Ireland does he represent?

Moore composed beautiful English words to versions of old, long-established Irish tunes, many of incalculable ancient lineage. The arrangements of the piano parts, introductions, "symphonies," are in drawing-room style of the period. The arrangements are certainly no rivals to those of Herbert Hughes (1882-1937), who fully appreciated the "modal" nature of our old melodies and had the technique in music to write piano accompaniments which were perfectly appropriate to the style of our oldest music, and yet also musically interesting and imaginative. While Moore's words in English and his piano arrangements are suspect and belong too much to his period, somewhat reflecting the Anglo-Irish aristocrats of his time, the melodies themselves are of Irish traditional origin.

It is wrong to condemn Moore as a composer (which he was not) because certain of our old airs, such as "Oft in a Stilly Night," have become caricatured, destroyed, or a target for musical satirists, after having been endlessly associated with poor performances by nannygoat-voiced tenors and sopranos throughout the long ages in both drawing-rooms and concert halls.

A good, tasteful performance of any "Moore" melody will restore some of its original beauty and traditional purity. Plenty are ideal for the harp. Sir John Stevenson did Thomas Moore's musical arranging, while Moore presumably attempted his own arrangements for the harp. Moore was a good enough musician to sing his own songs to his own accompaniment on an old Egan Irish harp. Many of the piano parts in Moore's Irish Melodies would have been very difficult on the harp - and some quite unplayable on an Irish harp of his time. D.B.

Question 23. How old is the tradition of Irish ballad music?

The ballad in Irish (we didn't have English at that time) would be one of the oldest forms of Irish ballad music and, as previously mentioned, started with our Celt-like plain chant, our church music.

Question 24. How do you account for the rise of interest in Irish songs since the '20s?

From the 1920s onward, there was a lot of emigration, and there was in fact a great falling-off in traditional Irish music; it was much stronger up to that time, I would have thought. There were, of course, certain traditional musicians' clubs. For instance, Dublin has always had the Pipers Club going - but traditional music was more or less confined to the home, to the musician playing for his own amusement. An awful lot was lost in the '20s up to the beginning of the '50s. During the

'50s there was a gentleman on Radio Éireann, Ciarán MacMathúna, for whom I have great respect because of his contribution to the revival of the Irish music. He traveled around Ireland and persuaded the people to come out and play for his radio program, and sort of got rid of their shyness and complex about their music. With the Fleadh Ceoils, or music festivals, which started in the '50s, a basis was set for what happened during the next fifteen years, when the traditional music really latched on in a big way to young people - all, of course, playing traditional Irish instruments. The Irish composer Sean Ó Riada formed a group called Ceolterini Chualann, of which most of us were members. We did a series of radio programs each year and the occasional concert,all within Ireland. This also contributed in an important way to the revival.

Question 25. Why is Irish music so different from classical music?

Classical music is carefully thought-out and planned, using a wide range of instruments and definite harmonies. Traditional music, I would have thought, goes back much further. To me, the difference basically would be music from the soul -- what would actually come out of you, music probably to do with the people. I tend in traditional Irish music to use my own type of harmonies, which in some cases break all the rules, but to me sound good and might have been used in the past; it's not what you would learn in theory going to a school of music, what is right and what is wrong, what you're supposed to do and not supposed to do. Ours is a much more simplified form,which to me is more pleasant to the ear, though there is some classical music I'm very, very fond of.

Irish traditional music is passed on. It's sort of like a language, more so than the written composition of the classical composer. The traditional Irish musician, when he composed his little piece of music, passed it on, usually by ear, to the next musician. This has been happening all the time, even in the past twenty years.

Question 26. Can you give a brief portrait of the Chieftains, the instruments they play, the type of music played?

We like to refer to ourselves as a folk ensemble or folk orchestra, which may yet be complemented with various other instruments the coming years may tell.

Sean Potts, from Dublin, plays tin whistle and sometimes doubles on the bodhrán, depending on what arrangements or composition I would come up with.

Michael Tubridy, from Kilrush, County Clare, plays the flute, the tin whistle, and also concertina. His grandmother and another relation of his, the late Mrs. Crotty from Kilrush, played an important part in the revival of concertina playing. Michael started playing music when he was thirteen or fourteen years old.

Kevin Conneff from Dublin is the percussion man. He plays the bodhrán, a goatskin drum. He is the latest to join the group.

Martin Fay, from Dublin, started playing the fiddle at an early age. Although he came up under classical training and played in the Abbey Theatre Orchestra, where he first made his folk music connection through Sean Ó Riada, who was the director of the orchestra, he is now into the traditional music, and is very prominent in the playing of old traditional airs, as you can hear in our records or concerts.

Sean Keane, the second of the two fiddlers in the group, plays a little bit of tin whistle and is featured on his own LP record. Sean had some classical training, but, from the cradle up, he was at heart a traditional player, with his mother and father coming from Clare and Leitrim, and all his relations having played traditional Irish music.

Derek Bell, from Belfast, plays the harp. He has two harps, a metal-strung harp, which is a replica of the 10th century Brian Boru harp, and the gut-string harp or neo-classic harp, which would have been used definitely around the sixteenth and seventeenth century; both of them he had specially made for the group. He also plays the tiompán, or hammered dulcimer, made specially for him by a Hungarian. In some selections he plays the oboe. In the Breton selection on the Chieftains V record, for instance, instead of the bombard, which has a harsh, shrill sound, he plays the oboe, which is very close to the bombard in its reed structure.

In choosing the music we play, we go back as far as one can go. We cover all the various forms of traditional Irish music:

Double jigs (6/8 rhythm)
Single jigs (12/8 or 6/8 rhythm)
Slip jigs or hop jig (9/8 rhythm, very peculiar to Ireland)
Reels (4/4)
Horn pipes (2/4)
Set dances (miscellaneous rhythms)
Harp music (mostly Carolan compositions; miscellaneous rhythms)
Airs (songs - laments, etc.)
Mazurkas (In Norway recently I came across a fiddle player who played a mazurka very, very close to one of ours).
Polkas
Slides (fast versions of single jigs)
Marches
Miscellaneous long dances of various rhythms

Originally we started out with four members - Michael Tubridy, Sean Potts, Martin Fay and meself - the four founding members of the group, and we grew into a sort of nice little happy family over the past fifteen or sixteen years. We played together a lot before that, of course, in various other forms, but not as the Chieftains. We made our first record in 1963. We get great fun and great satisfaction out of playing together. We know one another now. Fifteen years together as a group is a long time.

We have our own ideas about how to play and to present our music; and this is the excitement that we get out of group playing. I arrange and compose the music, taking into account each individual's particular style of playing. This is extremely important, since each individual is a soloist in his own right. We do introduce little bits of harmonies, different ideas. Rather than just play straight out all the time, tune after tune (which is a great satisfaction to a musician, but rather unfair to a new audience), we take a piece of music, arrange and build around it. In some cases I might write variations on the tune, and in other cases I might pick some tunes, compose a couple of little pieces and create an event such as in the "Battle of Aughrim" or more recently "Samhradh, Samhradh" - "Summertime, Summertime" - which goes from spring, builds up into summertime, then into autumn.

The music of the Chieftains, our presentations, seem to have struck a happy note with an international audience. Our world tours will help pave the way and open up new channels for other very fine traditional musicians we have back in Ireland - tremendous musicians, who have never been heard yet. We're presenting our music to the world, a completely new audience, and it seems to be exciting them.

The influence our music has had over the past fifteen years has been widespread, particularly in the United Kingdom, United States, Canada, Europe, and, of course, Ireland, where, for example, quite a few musical groups, little Chieftain groups, have been formed in the schools. In Sweden there's a group who have been playing our material for the past seven or eight years. There have been very famous people - musicians, actors, and actresses, and more recently film directors who have got to hear us and like us. Over the past three or four years, I notice, the schools of Irish dancing are building a ballet-type dancing tradition of their own around some of our pieces, e.g. "The Fox Hunt," "The Battle of Aughrim," and "The Morning Dew."

In September, 1975, the group decided to go fully professional, but we will always continue to give first priority to the quality and authenticity of Irish music.

Question 27. Do you agree that the Irish musical tradition, though so different from continental music, can be described as a great musical tradition?

Yes, I agree Irish music is different from continental music, though maybe not so different from the music of Eastern countries. But Irish traditional music is a TREMENDOUS, fantastic music, and this is one thing the Chieftains are doing: we're presenting our music in a form that's making it exciting and understandable. As a result, knowledge of Irish music is already growing throughout the world , even down as far as Brazil, South America. In certain European countries some Irish groups are much more popular than the local groups of traditional musicians of their own country. People are beginning to realize the great depth of fantastic quality in our music which excites them, and I can safely say that our music is out to conquer. I think it's the best in the world.

Saint Oliver Plunkett, Martyr and Successor of Saint Patrick

(1625 - 1681)

by Martin P. Harney, S.J.

On Sunday, October 12, 1975, in the great square of the basilica of St. Peter's in Rome, Pope Paul Vl canonized Oliver Plunkett, Archbishop of Armagh, successor of Saint Patrick and Martyr. St. Oliver was hanged, drawn and quartered at Tyburn Hill, London, on July 11, 1681.

Oliver Plunkett was born November 2, 1625, at Loughcrew, County Meath, about fifty miles northwest of Dublin. Although of a prominent Anglo-Irish family, he was brought up on the border of the Irish-speaking area, which may explain his skill in the Gaelic language.

Oliver was first tutored by a scholarly uncle, Abbot Patrick Plunkett, who was successively Bishop of Ardagh and Bishop of Meath. In 1647 Oliver Plunkett and four other Irish lads were smuggled out of Waterford to the Continent to make their priestly studies at Rome. They had been able to procure only a small vessel, and it hardly reached the open Atlantic when it was hotly pursued by two large English cruisers. Capture seemed inevitable, and with that imprisonment, if not death. But suddenly a violent storm arose. For two whole days it raged. When it cleared, the small craft had lost the cruisers. In a short time it reached the safe haven of Ostend, Belgium.

The law forbade any education for Catholic youths, as it also forbade any Catholic schoolmasters in Ireland to teach or to maintain schools. Such legislation aimed at wiping out the Irish priesthood. But the vicious schemes were defeated by the Irish Colleges maintained by Spain, Portugal, France and Rome. There were seminaries attached to the great universities of these countries. The most famous was the Irish College of Rome. The English authorities prohibited attendance at these colleges with terrible penalties, for the parents as well as the boys. But all in vain.

The overland journey of the five Irish lads was completed in mid-May. For the next seven years, young Plunkett engaged in priestly studies at the Irish College of Rome and at the Jesuits' Roman College (the present Gregorian University). On January 1, 1654, Oliver was ordained a priest. Ordinarily he would have gone back to Ireland to lead the furtive existence of a hunted priest. But that was now impossible; for it was the evil days of Cromwell's bloody massacres and of the devastating Cromwellian Plantations. The young priest was permitted to remain temporarily in Rome. For three years he served at the Oratory of San Girolomo della Corita, saying Masses, hearing confession, and visiting the hospitals. Also, during these three years, he studied Theology and Church Law at the College of the Sapienza. In 1657, young Doctor Plunkett was appointed lecturer in Theology and in Church Law at the College of the Propaganda Fide. For twelve years he lectured brilliantly in these two subjects. During the last years he was advisor to the Roman authorities on the affairs of the suffering Irish Church.

When the diocese of Armagh became vacant, Pope Clement IX on July 9, 1669, after extolling the virtues and wisdom of Doctor Plunkett, personally appointed him the Archbishop of Armagh and the Primate of Ireland. Because of the persecution raging in the British Isles, the new archbishop had to be consecrated in greatest secrecy. The ceremony took place in Flanders, in the private chapel of the Bishop of Ghent.

The new successor of Saint Patrick in the see of Armagh reached Ireland in mid-March, 1670. The Cromwellian land-grabbers were still holding an iron rule over Irish Catholics. So Archbishop Plunkett had to go about disguised as an English cavalry officer, one "Captain Brown." The Cromwellians had exiled all bishops, vicars-general, and all priests, diocesan or religious. Those who dared to remain faced imprisonment or even execution. There was in consequence a great scarcity of bishops and priests. In the eleven dioceses of the province of Armagh, there was only one active bishop. Derry had not seen a bishop in over a hundred years. Several others had not a bishop in forty years. In a few dioceses there was a helpless old prelate, bed-ridden, and waiting for death's release, in a poor thatched hovel. The total number of priests in the eleven dioceses was 400; of these 240 were parish priests and 160 were religious-order priests. All led a furtive existence, offering the Holy Sacrifice at Mass-rocks concealed in some remote glen. They were able to

161

give only the most essential sacraments. Under such circumstances, ecclesiastical training, discipline and government suffered sadly. Most of the priests were faithful clerics, and so were the vicars-general. But in the anarchy of political and religious factions, unworthy and headstrong, self-willed priests were bound to appear.

From the beginning Archbishop Plunkett zealously administered the sacraments. Vast numbers had never received Confirmation. Within three months he bestowed the Sacrament of Confirmation on about 10,000. Some of the confirmed were sixty years old. Writing to Rome in December, 1673, he was able to announce that during the previous four years he had confirmed more than 48,655. To accomplish this he underwent the severest hardships. Often he had no other food than a little oaten bread. He had to seek out the poor people in their mountain and forest abodes. Usually it was under the broad canopy of heaven that the archbishop administered the sacraments to his flock, exposed to the winds and the rains. Ever present was the danger of the cruel horse-whips of the new Puritan landowners.

To promote uniformity and to strengthen discipline, Archbishop Plunkett held several gatherings of his clergy, especially of his vicars-general, in a small thatched chapel, about the size of an ordinary modern parlor, called Ard Patrick, on a remote hill near Drogheda. In the same small structure he also ordained his young priests. In the city of Drogheda the archbishop set up, with the aid of Irish Jesuits, a secondary school for the education of the sons of the poverty-stricken, dispossessed Irish gentry. Touching, indeed, are the words of St. Oliver: "It truly moves one to compassion to see high families of the houses of O'Neill, O'Donnell, Maguire, MacMahon, Magennis, O'Cahan, O'Kelly, O'Ferrall, who were great princes till the time of Elisabeth and King James, in the memory of my father and of many who are yet living; it moves one to compassion, I say, to see their children without property and without maintenance, and without means of education, and yet for the faith they joyfully suffered the loss of property. . . But it is intolerable that they should be excluded from a college education." The school was one of the archbishop's great joys. Over a hundred and fifty boys attended; forty of them were sons of the Protestant gentry. Alas, persecution flared up in 1673, and the Cromwellian authorities closed the little college.

The persecution spread furiously, but St. Oliver would

162

not abandon his flock. From then on his home was to be some thatched hut hidden in a secret part of his diocese. In his furtive journeys he was often accompanied by his lifelong friend, Archbishop John Brennan of Cashel. Secretly they made their way from hidden rendezvous in the woods or in the mountain valleys. St. Oliver, who was a voluminous writer, described their hardships: "The snow fell heavily, mixed with hailstones, which were very hard and large. A cutting north wind blew in our faces; and the snow and hail beat so dreadfully in our eyes that up to the present we have been scarcely able to see with them. Often we were in danger in the valleys of being lost and suffocated in the snow, till at length we arrived at the house of a reduced gentleman who had nothing to lose. But, for our misfortune, he had a stranger in his house by whom we did not wish to be recognized; hence we were placed in a garret without chimney, and without fire, where we have been for the last eight days. May it redound to the glory of God, the salvation of our souls and of the flock entrusted to our care."

The persecution climaxed in 1678 when it produced the Popish Plot, or the Titus Oates Plot, as it is often called. Titus Oates, leading a gang of professional perjurers and supported by the Earl of Shaftesbury, proclaimed the discovery of a plot organized by the Pope, the Jesuits and all the English Secular Priests, the Catholic Queen, the Catholic nobility and the Catholic Kings of Europe to murder Charles II and to massacre all Protestants in the British Isles. There was not a syllable of truth in the hoax. But lies heaped upon lies whipped the English people into a frenzy of terror. The perjurers and the backers had a definite objective: the exclusion of the Catholic Duke of York from the English throne and the wiping out of Catholicism in the islands. Sir Winston Churchill has described the Popish Plot thus: "Oates and his perjurers . . . instituted a reign of terror against the Catholic notables." Great English legal historians have labeled the treason-trials that followed as travesties of justice. Unscrupulous judges violated the fundamental laws of justice, admitted false testimony and hearsay, and then directed terrified juries to condemn completely innocent men. The last one to be executed was St. Oliver Plunkett.

Writs for the archbishop's arrest were issued repeatedly. At length he was seized and imprisoned in Dublin Castle, December 6, 1679. The Shaftesbury-Oates Conspiracy could only be sustained by the supposition of an Irish revolt organized by Archbishop Plunkett. A host of perjured informers, including some unfortunate priests, were rounded up to swear away his life. Six months later the trial was opened at Dundalk, where the archbishop was alleged to have perpetrated his treason. After three days the case had to be dismissed because of the non-appearance of the principal accusers. Their evil characters were so notorious and their charges were so obviously absurd that not even the Protestant jurors would listen to their perjured tales. Shaftesbury demanded a change of venue. This was an unjust move. Though Ireland was ruled by the same monarch, it was a separate kingdom from England. In Ireland alone was the alleged treason of the archbishop located.

St. Oliver was transferred to London and incarcerated in Newgate Prison, a foul and disgusting dungeon. For the first six months he was kept a close prisoner, prevented from seeing or speaking with anyone except his jailers. In February, 1681, a Westminster grand jury heard the evidence of the perjurers and bandits, whom the Government had brought over from Ireland. Fourteen of them were suspended priests or friars. They so contradicted one another that the grand jury threw out the case. The boldest swearers were brought back and recoached. This time their perjuries were accepted. On May 3, Archbishop Plunkett was arraigned before the Court of the King's Bench, charged with committing high treason by plotting the King's assassination, levying war in Ireland, altering the religion there, and introducing a foreign power.

Oliver Plunkett, worn-out, perjured, and painfully ill from the horrors of imprisonment, stood before the court a lonely figure. According to the contemporary practice, not until the day of his trial was he informed about the charges against him, nor of the witnesses of the Crown, nor of the nature of their hostile evidence. As a culprit charged with high treason he was not permitted counsel. He had to fight his case alone. He petitioned for a postponement to the Fall Term, so that he might assemble from Ireland his defense witnesses and documents. He was granted only five weeks, a most insufficient delay in those days when small crafts crossed the often stormy Irish Sea. The jury was drawn from Londoners, still terrified by Titus Oates' predictions of wholesale massacres, and, of course, totally ignorant of Ireland and things Irish.

The most disgraceful aspect of the travesty of a trial was the conduct of the three presiding judges. They sought for the prisoner not justice but condemnation. Over and over they assumed the office of prosecutor. Not only did they accept blatant forgeries as "true evidence," but continually they treated the accused with insolence and hostility. They put answers into the mouths of the crown witnesses, and they distorted answers to the disadvantage of the prisoner. When one of the crown witnesses began to weaken, he was imprisoned. The Attorney-General then gave the evidence which he said the wretched man would have given. The Attorney-General was not rebuked by the judges. No wonder the jury were out only fifteen minutes. When the chairman pronounced the word "Guilty," the archbishop in a steady and prayerful voice cried out, "Deo Gratias!" - Thanks be to God!

On June 15, the archbishop stood before the Court of the King's Bench to receive his death sentence. One part of his reply summarizes so well Oliver's character: "If I were a man that had no care of my conscience, and did not think of God Almighty, or conscience or heaven or hell, I might have saved my life; for I was offered it by diverse people here, so I would confess my own guilt and accuse others. But, my Lord, I had rather die ten thousand deaths than wrongfully to take one farthing of any man's goods, one day of his liberty, or one minute of his life."

On July 11, 1681, Oliver Plunkett, Archbishop of Armagh, Primate of Ireland and successor of Saint Patrick, was hanged, drawn and quartered on Tyburn Hill in London on a false charge of high treason. The presiding judge at the farcical trial also publicly declared him guilty of "a far more heinous crime, that of exercising the powers of a Catholic archbishop in Ireland."

On May 20, 1920, Pope Benedict XV declared him a martyr for the Faith and gave him the title of "Blessed." On October 12, 1975, Pope Paul VI raised him to the honor of sainthood and extended his veneration to the whole Catholic Church. Pope Paul greeted in Gaelic the tremendous congregation of 150,000 people assembled in the great square of St. Peter's, among them 58,000 Catholics who had journeyed from Ireland for the canonization:

> Dia's Muire dhibh, a chlann Phádraig! Céad mile
> fáilte rómhaibh! Tá Naomh nua againn inniu:
> Comharba Phádraig, Olibhéar Naofa Ploincéad.
>
> (God and Mary be with you, family of Saint
> Patrick! A hundred thousand welcomes! We have
> a new saint today: the successor of Saint
> Patrick, Saint Oliver Plunkett).

Jonathan Swift

(1667 - 1745)

By Moira O'Connor Jenks

"Burn everything English except her coal," thundered Jonathan Swift, Dean of the ancient Cathedral of St. Patrick in Dublin. A patriot and social benefactor as well as a Churchman, Swift took up Ireland's cause against English oppression, and he used satire to attack hypocrisy and to shock people into seeing the world and its institutions as they really were.

It was while he was Dean of St. Patrick's that Swift wrote his great children's classic Gulliver's Travels. The four volumes were not written for children at all but were intended as broad and often savage satire on the human race. The tiny Lilliputians are a parody of the English king and court, the giants of Brobdingnag are ordinary but callous and insensitive; in Lemuel Gulliver's travels in the country of Laputa and in Lagoda, Swift attacks philosophers and scientists; and, in the land of the Houyhnhnms, horses use degraded men called Yahoos, just as men are accustomed to use horses.

Swift was born in Dublin in 1667 of English parents who came to Ireland - which was ruled as a province of England - in the hope of making their fortune. But his father died before he was born and his mother returned to England, leaving young Jonathan in the care of an uncle. The uncle sent him away to school at Kilkenny at the age of six and Swift completed his education at Trinity College, Dublin.

After graduation from Trinity College, Swift traveled to England and took a post as secretary to the cultured diplomat Sir William Temple of Moor Park. A member of the household was a young girl Esther Johnson, who was to become known to posterity as Stella. She played a very important part in Swift's life, and the daily letters he wrote her with accounts of the political and social life of the times became known as the Journal of Stella, one of the great diaries of English literature.

Swift had himself ordained in the Anglican (Episcopalian) Church in 1694, in an effort to advance his career. He was sent to a small parish near Belfast, but, dissatisfied and unhappy, he returned to Moor Park and wrote the first of his satires A Tale of a Tub, in which he severely criticized "the numerous and great corruptions in religion and learning." This was closely followed by The Battle of the Books, which argued that the ancients were superior to the moderns in literature and learning. Swift became famous.

He returned to Ireland to another rural parish instead of to the Deanery of Derry which he had wanted. Disappointed again, he managed, nevertheless, to spend a lot of time in London, where he became embroiled in politics and the friend of such writers as Addison, Steele and Pope, his cousin. He endorsed the cause of the Tory government

166

party, edited its paper The Examiner, and became its strongest defender.

Characteristically, he took up the cause of the Anglican Church of Ireland, and won for its members a remission of the Crown Taxes which had drained the Church of a considerable amount of money each year.

Also during this period he wrote a satirical pamphlet The Conduct of the Allies, which attacked the famous general John Churchill, Duke of Marlborough, and helped bring about the end of the war between England and France.

In 1713, Swift was appointed Dean of St. Patrick's Cathedral in Dublin, a position he held until his death in 1745. Again, he was bitterly disappointed that he had not been made a bishop, and regarded the Irish appointment as political and cultural exile from his friends in London. But, in truth, his Tale of a Tub had damaged any hopes he had of a high position in the Church, and the Tory party had just been beaten by the Whigs as the governing party.

However, it wasn't long before Swift became Ireland's champion against the tyrannical rule of England. He nearly got himself arrested for exhorting the Irish to burn everything English except their coal in his Proposal for the Universal Use of Irish Manufacture. The pamphlet ran: "Ireland is the only kingdom I have ever heard or read of, either in ancient or modern story, which was denied the liberty of exporting their native commodities or manufactures." Further on, he wrote, "The rise of our rents is squeezed out of the very blood, and vitals, and cloaths, and swellings of the tenants, who live worse than English beggars."

In another pamphlet The Drapier Letters, he savagely attacked the granting of a patent to an English coin dealer to mint debased Irish currency, and campaigned for Irish economic freedom: "....by the laws of God, of nature, of nations, and of your own country, you are and ought to be as free a people as your brethren in England.... the remedy is wholly in your own hands."

Swift became a hero to the Irish people, and with such popular support the English authorities didn't dare arrest him. Bonfires were lighted around the countryside to celebrate his birthday.

When the health of this eccentric genius began to decline before he was 50 years old, Swift was ridiculed as insane; in fact, he is often still referred to, inaccurately, as "the mad Dean." We now know, in the light of modern medical knowledge, that for much of his life, Swift suffered from Menière's disease, which brings on deafness, giddiness and head noises, symptoms of the disease which attacks the inner ear. This, together with senile decay which brought about loss of memory, led to the appearance of insanity.

This proud and bitter genius died in 1745 and was buried in St. Patrick's Cathedral near the tomb of his beloved friend Stella. Before he died, he willed his fortune to found a hospital for mental diseases, St. Patrick's Hospital, which is still used in Dublin. He wrote his own epitaph, which can be clearly read today on his tomb:

Here lies the body
Of Jonathan Swift
Dean of this Cathedral
Where savage indignation
Can lacerate his heart no more.
Go, traveller,
And imitate, if you can
His gallant fight for human liberty.

Wolfe Tone, Father of Republicanism in Ireland

(1763 - 1798)

by Helen Landreth

Napoleon is said to have once remarked, "It is surprising to see how the word ' Liberty' sets men's minds on fire." It certainly had a tremendous impact on Wolfe Tone, once a flirtatious, flute-playing young man searching for something to engage the energies of his sharp and brilliant mind. Because of "Liberty" he was to become the Father of Republicanism in Ireland, and a willing martyr to it.

Theobald Wolfe Tone, to give him his full name, was the son of a not-too-successful trades man in Dublin, a coachbuilder, who managed to send his son to Trinity College. While still a student, young Tone eloped with a beautiful sixteen-year-old girl Matilda Witherington, granddaughter of a rich old clergyman named Fanning. Eventually, with funds supplied by his father, Tone set off alone for London, and had his name entered in the books of the Middle Temple as a student of law.

Two years later, when Mr. Fanning settled a five-hundred-pound dowry on Mrs. Tone, the young husband returned to Ireland and resumed the study of law. By his own account, he "wore the foolish wig and gown" of a lawyer for some time, but made no great name for himself at the Irish bar.

At that time, the American and French Revolutions had set men's minds aflame with the idea of political freedom. Tone and his friends were caught up in the new liberal philosophy of government. One of these was a handsome young Corkman Thomas Russell, who for a short time was an officer in the British Army. When Russell was ordered to Belfast, Tone went to visit him there, and with a group of congenial young blades absorbed the general idea that Ireland would have to free herself from English rule, and that a reform of the Irish Parliament was needed so as to admit Catholics to its ranks.

To that end Tone wrote a pamphlet urging that the Dissenters (members of churches other than the official Church of Ireland) forget their differences and unite against their common enemy England. This made him extremely popular in Belfast, and fortunately for us, he began to keep a diary, famous to this day. In the diary he noted in spritely style, circumstances of importance, minor personal happenings and comments such as Paine's book *Rights of Man* was the "Koran of Blefescu" (Belfast).

The gradual development of Thomas Russell and Tone into patriots, both of whom were to give their lives for their ideals, began about this time. For a while they had been thinking about organizing a society to bring about reform. The Society's unique and daring feature was to have the Catholics, Dissenters and Protestants with liberal views unite for the common goal. William Drennan, a Belfast doctor, added some suggestions, with the result that they and a few others founded the Society of United Irishmen in Belfast in October, 1791. A few days later they founded a similar society in Dublin, and sent out copies of the Constitution.

One of these copies reached Dublin Castle, the seat of English government in Ireland. It so upset the usually phlegmatic Lord Westmoreland, the Lord Lieutenant of Ireland, that he dashed off a letter to England, which finally was brought to the attention of the Prime Minister William Pitt. Westmoreland emphasized the importance of the name - The Society of *United* Irishmen - though he spoke of them contemptuously as the "Associated Scoundrels" who recommended *the Union of all the people* for a complete and radical reform of Parliament.

The English government was always bitterly opposed to anything that was tinged with Democracy, and was always on the alert to ward it off. Now they sent for the Irish Chief Secretary Major Hobart, to discuss how much Reform the Irish would have to be given in order to keep them quiet.

The Dublin United Irishmen now had about sixty members; Committees of Correspondence had been established, and new branches were being formed throughout the country. This was a real danger to the so-called Protestant Ascendancy, who feared that they would lose control of the government of the country and of its wealth. Therefore, ridicule and contempt were directed at the Society and all its members. At this time Thomas Addis Emmet (older brother of Robert Emmet), a young lawyer who had met Tone in London, though not yet a member of the Society, became involved in its troubles, and gave some very valuable advice. He and several others with similar views were approached by men sent from the Castle and were offered government positions. The Castle's aim was obvious - to buy them off. This was a usual tactic of government.

Another tactic was to have informers in every group which might be dangerous to the Castle. They already had one in the Society, a Thomas Collins, who, after every meeting of the United Irishmen, sat down and, in a beautiful, flowing hand, gave an account of all that had taken place. (The informations have been published in Analecta Hibernica no.4.)

In 1796 the Society was suppressed by government, and many of its members were arrested or forced into exile. Because the informations showed how deeply Tone was involved with what was called "seditious activities," he was allowed to go into voluntary exile in America, taking his family with him.

But Tone did not abandon his efforts to help Ireland attain her freedom. In America he got in touch with the French Minister Adet, and through him obtained letters recommending him to the French government. In February, 1796, Tone met with French officials in Paris and discussed the matter of French military assistance for Ireland.

The French kept their promise, and Tone was on board a ship in a French fleet that sailed for days for Ireland in late December 1796. But a severe storm scattered the ships. After being within a few hundred yards of the shore of Bantry Bay, on the 26th of the month the Commodore gave the signal to steer for France, taking back a disheartened but still determined Tone.

Unfortunately, Napoleon decided to go to Europe, not Ireland; but other French ships sailed for Ireland in June of 1798. Some French troops, joined sometimes by Irishmen, were successful for a while, but Tone's journal for that month records his deep dejection on hearing of the general failure of the insurrection. Many of his friends had been killed or sent into exile. The heads of the United Irishmen were for years State Prisoners at Fort George in Scotland. In Tone's journal, he made the hopeful prediction: "From the blood of every one of the martyrs to liberty will spring, I hope, thousands to revenge their fall."

In September of 1798, Tone himself again set sail with a French fleet, and again the wind defeated him. After a battle with English ships off the northeast coast of Ireland, Tone's ship was forced into Lough Swilly and the troops landed at Letterkenny. In spite of his French uniform, Tone was arrested as an Irish traitor, and sent to Dublin for trial.

There is still discussion as to the legality of Tone's being tried by a Court Martial while the King's Bench was sitting. There is discussion as to how he died. After being convicted as a traitor and sentenced to be hanged, he had, according to the official account, been 'suffered' (allowed) to cut his throat. Where did he get the penknife, or razor, or piece of glass? Had he been murdered? There is still no satisfactory explanation. Even a recent issue of The Irish Sword, the journal of the Military History Society of Ireland, has an article devoted to the subject.

Every June 20th, the anniversary of Tone's death, there is a pilgrimage to his grave at Bodenstown, County Kildare, where he is revered as the Father of Irish Republicanism.

Daniel O'Connell

(1775 - 1847)

by Helen Landreth, with Maurice O'Connell

Daniel O'Connell is usually portrayed as a dramatically handsome gentleman in a swinging cape, and his portrait identifies him as The Liberator or The Emancipator. He won the titles because he had obtained for the Catholics of Ireland at least partial relief from the suppression of the Penal Laws. For generations these laws had denied Catholics the usual rights of citizenship and education. Catholics were fined if they did not attend Protestant worship. They had to pay to the Established (Protestant) Church one-tenth of their income (called tithes) for the support of their clergymen, as well as pay for the support of their own priests. They could not own a house worth more than five pounds. Daniel O'Connell was the scion of a family originally from Limerick. The Cromwellian settlement had banished them, with countless others, "To hell or Connacht," in this case to Kerry, where they rented land from the Earl of Kerry. Derrynane, the mansion they built there, was held in the name of a Protestant friend. And their estate was larger and more prosperous than those of most Catholic families. It was one of the old Gaelic "Big Houses" which survived the struggle against things Irish, chiefly because officials in Dublin did not know of its existence, since such large holdings were not legal for Catholics. These "Big Houses" sought security in obscurity in remote valleys and on rocky coasts. Daniel O'Connell himself was fostered out as a baby to a shepherd in accordance with Gaelic custom and returned to his parents' house at the age of five. In this part of Ireland the Gaelic culture had survived, so that Gaelic was his first language.

Derrynane was a large and comfortable house which sheltered an enormous family and many servants, who followed the traditional way of Irish life. Grain was still threshed with flails. Servants ground it in querns, much like those which servants had been using for more than a thousand years. Others kneaded the grain into bread to be baked in great ovens. Laundresses, dairy-maids, gardeners, cooks, carders-of-wool, spinners, weavers, turf-boys, all were kept busy to maintain life in the old Irish way. Every laborer received, besides

173

his living, a salted hide to make himself two pairs of brogues. There were also smiths, carvers, weavers, tinkers, cowboys, drovers, and thatchers.

Derrynane was on the coast, and like many of its neighbors, it had a landing cove and a smugglers' cave, and the O'Connells were not ashamed by the fact that they carried on an illegal trade with the continent: silks and velvets and carpets and wine came in; salted hides and beef and young men went out for the Irish Brigades of Europe, or to seek the education they were denied at home as Catholics.

Daniel O' Connell and his brother Maurice went to France for their education, but the French Revolution drove them out on the day Louis XVI went to the guillotine. However, Daniel saw enough of the Revolution to give him a horror of violence and bloodshed, and fix in him a conviction that no constitutional cause was worth a single drop of human blood. The French Revolution also fired him with a love of liberty, and a belief in royalty's benevolence which his experience with them was not to justify.

Life at Derrynane, where English authority was not held in awe, had given Daniel plenty of self-assurance. Ambition must have been born with him. "Sometimes," he confessed in his journal as a young man, "I am led away by vanity and ambition to imagine I shall cut a great figure in the theatre of the world."

And so he did. He qualified as a barrister in 1798. He practised law in Dublin, and twice a year he went on the Munster circuit. He soon acquired an extraordinarily large practice, and was taking an active part in politics. He became known as "the Counsellor" because he successfully defended so many poor people unjustly charged with various crimes. Between 1810 and 1822, he vigorously and successfully opposed the Veto, whereby the British government would be given the right to veto the nomination of Catholic bishops in Ireland. Such a right, O'Connell feared, would render the bishops and parish clergy pro-British and destroy their moral authority, thus gravely injuring Catholicism in Ireland.

In 1823 he founded the Catholic Association, the first great democratic political organization of modern times. By initiating the penny-a-month club for membership, he brought the poor man into politics. He made an organized popular opinion a powerful political instrument in a Europe where politics had formerly been largely the preserve of the middle and upper classes.

In 1829, the Catholic Association won Catholic Emancipation, that is, the right for Catholics to enter the British Parliament and to hold government posts and judgeships.

O'Connell's greatest challenge was to try to get the legislative union of Ireland and England revoked. It had been brought about in 1801 by wholesale buying of votes and selling of peerages to the Irish members of Parliament. As he later wrote to his friend O'Neill Daunt, "I was maddened when I heard the bells of St. Patrick's (Cathedral) ringing out a joyful peal for Ireland's degradation, as if it were a glorious national festival. My blood boiled, and I vowed on that morning that the foul national dishonour should not last, if ever I could put an end to it." But it was the Catholic problem he took up first, the endeavour to get for them the ordinary rights of citizens.

But even with the emancipation of Irish Catholics, because of the legislative union, the majority of the people of Ireland were desperately poor. It is understandable, therefore, that the people would not be content to be governed by a parliament to which they could send so few representatives, where they were always outvoted by interests hostile to their own.

To repeal this Act, and to give Ireland once more an unbound government of its own became O'Connell's great desire, forty years after he had angrily heard the bells of St. Patrick. He undertook to form a Repeal Association, open headquarters, and hold weekly meetings. For a year things went slowly. O'Connell was aging now and his great popularity was somewhat diminished. With his old speeches, his old arguments, he could not weld the people into a powerful group.

The fire necessary for that welding came from some young men who joined the Repeal Association, and became known as the Young Irelanders. They were middle-class men, some of them barristers, with leanings toward literature and patriotism. Half of them were Catholics, half Protestant.

It was easy to see that O'Connell was not stirring the country because, the Young Irelanders believed, O'Connell's Repeal arguments were all materialistic. They felt that Irish pride and imagination should be appealed to. But the lower classes of the Irish people were in a woeful state of ignorance about their country's past. Irish history was not taught in the Irish national schools, though English history was. In the cabins of the poor, old Gaelic songs were sung and the words of Irish poets were handed down as oral tradition, but they were not known in taverns and workshops. The English attack on all things Irish kept statues of Irish heroes from Irish streets, and their names from the mouths of the Irish people. Beyond a vague sense of disaster and injustice, the mass of the Irish people knew little of their past.

To bring back that knowledge and revive the pride of the great mass of the Irish people was the aim of the new members of the Repeal Association. They started a weekly called The Nation, and the great object of the editors was "a nationality which will not only raise our people from their poverty by securing to them the blessing of a domestic legislature, but inflame and purify them with a lofty and heroic love of their country. . . a nationality which will embrace Protestant, Catholic and Dissenter. . . the Irishman of a hundred generations, and the stranger who is within our gates."

The paper immediately became popular largely because of the poetry of James Clarence Mangan. He made translations in verse of Irish poems of older days. Some of the poems in The Nation were written by English poets. The "Irish Reapers Harvest Hymn" is a cry of rebellion against the assumption of superiority of the English, and the poverty of the Irish peasant.

From the home of my fathers in anguish I go
To toil for the dark-livered, cold-hearted foe
Who mocks me, and hates me, and calls me a slave
An alien, a savage, - all names but a knave. . .

The land that I fly from is fertile and fair
And more than I ask or wish for is there.
But I must not taste the good things I see -
There's nothing but rags and green rushes for me.

The first issue of The Nation appeared October 15, 1842. "Repeal rent" - the small voluntary contributions which financed the Repeal Association, amounted that week to less than £60. By the next spring it amounted to £300 a week. And even small villages had twenty or more copies of the paper each week to educate and inspire the people.

England had told the Irish that a small country could not survive. The Nation refuted that by pointing to Portugal, Holland, Sweden. Every issue of the paper was a tonic for Irish pride. Every page was education for people who had been deprived of it. After O'Connell debated Repeal before the Dublin Corporation, the cause obtained many new recruits from sections of the middle class, which up until then had been hostile.

The landed gentry became alarmed, but the Lord Lieutenant, Sir Robert Peel, assured them that her Majesty's government would use all necessary power and authority to maintain the Union, even if new laws might have to be asked by Parliament. "Civil war," he said, "would be preferable to dismemberment of the Empire." To this threat of coertion O'Connell actually dared Sir Robert to begin any such strife.

The great country meetings now began: 100,000 marchers at Mullingar; half a million at Mallow, all in order and amiability. But at that meeting O'Connell hinted that, if they were assailed, the British might trample him, but it would be his dead body they trampled, not the living man. Another half million marched at Tara. Even Ulster sent a hundred thousand men.

A great and final meeting was planned for October 5, 1843, at Clontarf, where Brian Boru had broken the power of the Danes eight centuries before. The Irish people had undeniably shown their will. If Parliament denied Repeal to them now it would be a violation of all constitutional rights.

As the great day approached, the atmosphere in England and Ireland was electric. The gentry looked to Peel for support. Would he dare to put down the giant meeting by force? And if he did, would O' Connell keep his implied threat and fight? There is no doubt that, if he did, he would have the Irish people joyfully behind him.

On October 4, the English Privy Council issued a Proclamation, something having no force in law, forbidding the meeting "as calculated to excite alarm, and lead to a breach of the peace."

In this great crisis with this enormous power at his command, with his challenge given and his honor pledged, O'Connell disappointed his country. They would have gone gladly to battle if he had given the word. He did not give it. Instead he sent word to cancel the meeting. "The time for resistance has not come," he said. Was he thinking of the bloodshed of the French Revolution? Was he letting his respect for legal methods of reform deny his promise? Was he merely unwilling to grasp the opportunity which presented itself and become warrior instead of orator? In all the printed records of his thoughts and convictions, there is none that satisfactorily answers these questions.

"Ireland was won at Clontarf," said one of his followers. "And she is going to be lost at Clontarf."

Ireland did not win Repeal. O'Connell soon went into retirement because of a brain affliction. He died in 1847. Nevertheless, because of what he did win for Irish Catholics, and because throughout his life he had so consistently supported every idealistic and democratic cause, including the American anti-slavery movement, Daniel O'Connell is remembered as one of the world's great humanitarians and stands as one of his country's great heroes. He saw how poor men, once organized and politically educated, could become a power in the world. He gave the Irish people a new political consciousness and taught them to to engage effectively in politics, a lesson they carried with them to America. He was the world's first great democratic political leader.

Robert Emmet, Symbol of Irish Nationalism

(1778 - 1803)

by Helen Landreth

Go into almost any house in the Republic of Ireland and the chances are very good that over the fireplace you will see a picture of an Irish hero, either Wolfe Tone, Robert Emmet, or Lord Edward Fitzgerald. Make a wager with yourself on Robert Emmet, and again, you're almost certain to win.

In the 1790s all of these Irishmen were involved with democratic ideas which came from France and America, particularly the ideas of the American revolution. In 1791 Wolfe Tone had started in Belfast, then so ardently democratic that it was called "Little Boston," a society known as the United Irishmen.

Tone envisioned an organization composed of Catholics, Dissenters, and Protestants with liberal views who could work for Parliamentary Reform. Robert Emmet was only seven years old at the time, but his much older brother Thomas Addis Emmet, a lawyer, became a member soon after a branch was formed in Dublin.

Robert Emmet belonged to a Protestant family that favored Reform, and also questioned the right of the English to rule Ireland for selfish purposes, keeping Ireland suppressed. In all the six hundred years the English had been in Ireland, the Irish people had never accepted English rule, and there had been many rebellions against the English. As Robert Emmet matured, he read John Locke on Civil Government. One paragraph of the text he marked for special emphasis stated that people owed no obligation to a government if force and not choice compelled them to submission.

Robert Emmet was, in fact, an out-and-out rebel, at least on paper. A youthful poem was titled "Erin's Call." The first verse was:

> Brothers, arise, our country calls.
> Let us gain her rights or die.
> In her cause who nobly falls
> Decked in brightest wreaths shall lie,
> And Freedom's genius o'er his bier
> Shall place the wreath and drop a tear.

At the age of twelve Robert Emmet had decided that it would be a glorious thing to give his life for his country. In the next few years many of his countrymen did so. There was a rebellion in 1798, put down with savage brutality by the British. Robert's brother Thomas Addis Emmet, being an important member of the United Irishmen, was arrested and held as a State Prisoner, then shipped off to Port George in Scotland with several other leaders. Robert became a member of the society while at Trinity College, and was dismissed in disgrace for participation. In 1800 he went to Paris as envoy of the society. After two years he returned to Ireland, having been summoned, so it was said, by rebellious Irishmen eager to have another try at getting their freedom.

For more than a hundred years there has been a tradition that Emmet was tricked into going back to Ireland. The scheme was said to have been engineered by William Pitt the younger, then out of office as Britain's Prime Minister, but planning to get back into power. Foreseeing a resumption of the war with France, Pitt wanted to have the Habeas Corpus Act in Ireland suspended so that the dangerously rebellious Irish nationalists would be in jail if there were more French invasions, as there had been in 1796 and 1798.

This would be possible if there had been an unsuccessful rising, and Pitt had the means in his power to arrange one. The Chief Secretary at Dublin Castle, seat of the English government in Ireland, was Mr. William Wickham, who had worked with Pitt when Pitt had been previously in office. The Under-Secretary was Mr. Alexander Marsden, thoroughly acquainted with all the workings of the Irish government, a fact which made it possible, through spies and informers, to know exactly how the great mass of the Irish people were feeling, and to frustrate any of their ambitions.[1]

Emmet did go back to Ireland in October of 1802, and immediately began plans for an extensive rising. He was in touch with men from many parts of the country, anxious to join in a new attempt to set Ireland free. In the State Paper Office are reports from spies and informers reporting on how plans for the rising were going on. It could have been stopped at any time.

Emmet expected that his friend Thomas Russell would lead a rising in the North. Wicklow men would be under the leadership of the closely-related families of Develin, Dwyer and Byrne. Big Arthur Develin had enlisted in a

British regiment which was stationed in the south of England. He heard of Emmet's rising and promptly deserted, taking to Ireland with him forty or fifty men from his regiment. The rebels from County Kildare were to come to Dublin on the day of the rising and help take the vital points of the city which Emmet planned to attack, such as Dublin Castle and the Pigeon House.

By the spring of 1803 there were five depots in Dublin where pikes were being made and where other arms, particularly blunderbusses, were stored. But the town police officer Major Sirr, was kept from raiding any of them, even when there was an explosion which nearly wrecked the Patrick Street depot. A newspaper account minimized the incident, and had the effect of making the rebels think their plans were unknown to the Castle.

Earlier that spring Emmet had taken a house in the country to the south of Dublin. It was on Butterfield Lane, Rathfarnham, where several of the revolutionary leaders went to live with him. His housekeeper was Anne Develin, cousin of Big Arthur, and as ardent a rebel as any of her relatives. The house was near the Priory, the home of the nationalist lawyer John Philpot Curran - very convenient for Robert Emmet, who had fallen deeply in love with Curran's daughter Sarah. Anne Develin, who sometimes carried letters for the lovers, said that Sarah was "the mildest and the softest and the sweetest you ever saw." She gave Emmet a lock of her auburn hair, which he had sewn into the stock of his gorgeous green and gold uniform.

The rising was set for July 23, 1803, at dusk, about 9:30 p.m.. In the Thomas Street depot all was confusion all day. Thousands of pikes were leaning against the walls in preparation for the evening. Workers were making hand grenades, handicapped by lack of fuses. Makeshift cannon had been left without jammers or fuses. Carpenters were still at work on hollow beams, which were to carry pikes through the city streets. People kept coming in. There was growing dissatisfaction with the arms provided,genuine or fomented by loyalists, for the purpose of crippling the rising. Emmet tried to buy more arms, but was hampered by lack of money.

All day the roads from Kildare were crowded with people coming into Dublin, and some of them going back, because they had heard rumors that the rising had been postponed. Throughout the city men were gathering near the depots, which held the pikes and blunderbusses, or in fields or pubs. A great deal of drink was consumed, and befuddled brains added to the confusion. Anyone could see that something was afoot. Mr. Marsden, the Under-Secretary, had been getting information for days, some verbally, some written. But he delayed any action until two o'clock that afternoon. Then he sent a note to the Lord Lieutenant at Phoenix Park, asking him to come into town with General Fox. Even so, the worst he admitted to was a fear that there might be a street riot. No depots were raided by the British, though Major Sirr had men watching Thomas Street all day, and probably the other depots as well.

In the afternoon Emmet went to a pub, where he met some of the men who were to act with him that evening. Some refused to turn out because of the lack of arms. But Emmet felt he was pledged to rise, and would not postpone action. He went back to the Thomas Street depot to find more disappointments, more confusion. Characteristically he picked up one of the proclamations he had written for the people of Dublin. In the most exalted language it called for a free and independent Republic of Ireland: "Fully impressed with the justice of our cause . . . we make our last and solemn appeal to the sword and to heaven, and as the cause of Ireland deserved to prosper, may God give us the victory." His idealism ignored the treachery, the intrigue, and the incompetence which lay all around him. He got into his green and gold uniform, put on his feathered hat, and picked up his sword.

Reality struck again. Word came that the six coaches with which he planned to attack Dublin Castle had been challenged, and had driven away. A leader came in to say that the army was in the streets, and that they all would be taken. But no army detachments were then abroad. Men dressed as laborers were in Thomas Street and even in the depot, ordered, it was later claimed, "to take up arms and create confusion." That was exactly what happened. Hurriedly Emmet put men to work throwing pikes from the windows of the upper loft to the street. Then, with two or three other leaders, he stepped out into the crowded alley. Some two hundred followers joined them as they started toward Patrick Street, but they melted away in spite of Emmet's cry, "Liberty, my boys. Turn out. Turn out." Later another larger party, armed with pikes, came along the same way, shouting and breaking lamps and asking where the other rebels were. They never caught up. Another group attacked the carriage of the Lord Chief Justice, Lord Kilwarden, and murdered him and his nephew. This atrocity was later attributed to Emmet, but it happened well after he had left the city.

With only a handful of supporters and no coaches, Emmet realized he could not take the Castle. His only hope now was to march as many men as possible to Wicklow and join Michael Develin there. It was a forlorn hope. The great body of men, being Dubliners, refused to go to the country. Only forty or fifty went as far as Thomas Street, and not all of them were steadfast. In the twilight a boy leaning over a half-door in Freestone Alley saw a little band of men, carrying pikes, going towards the mountains.

At the house in Butterfield Lane, Anne Develin gave Emmet and his companions a bad welcome, storming at them that everything was now lost. But it was her common sense that assessed the situation, foresaw another effort, and the need for survival. Her father's house down the road would be a safer place to hide, she said. So there began for Emmet weeks of going from place to place, sometimes in the country, then to the city. A couple of times he stayed at the home of Mrs. Ann Palmer at Harold's Cross, on the outskirts of Dublin; and it was there that Major Sirr finally found him late in August. While Emmet and Mrs. Palmer were having dinner, there was a knock at the door. Jemima Palmer went to answer. Major Sirr rushed in. There was a scuffle, and Emmet was captured. Tragically, there were two letters from Sarah Curran on his person.

After his arrest Emmet was kept waiting five days before his examination at the Castle. Meanwhile Wickham and Marsden were frantically making use of the rising to secure the future peace of the country. The Habeas Corpus Act was suspended. Hundreds of men suspected of having taken part in the rising were arrested and questioned. Emmet had been chosen to be the chief scape-goat, and a score of lowly rebels were selected for trial and eventual execution. This was to make the French think that, if they attempted an invasion, they would not have the support of the great mass of well-to-do Irishmen.

All the informers who had had any part in getting Emmet to act were called to the Castle, and their testimony was used to build up the case against him.

The Castle needn't have bothered. In the two letters from Sarah Curran found on Emmet's person, they had their

183

fatal weapon. On August 30, Emmet was taken to the Castle to face five government officials. He refused to answer all questions, except his name, until he was asked about the letters. Then it was evident he would do anything to avoid having Sarah brought forward as a conspirator.

Up to then Castle officials had not known who was the writer of the letters. They soon tricked Emmet into disclosing the writer. One of his keepers at Kilmainham Jail pretended sympathy with him, and offered to deliver a letter to anyone outside the prison. The unsuspecting lover promptly wrote one to "My dearest love," and addressed it to Miss Sarah Curran. Within an hour the letter was at the Castle.

What a prize! Sarah's father, the great John Philpot Curran, had been chosen to be Emmet's attorney, but now, after years of being a liberal, he suddenly felt the call of ambition. His position, of course, was vulnerable. He went over to the government side against Emmet, and Leonard McNally, long an important informer, was substituted for him.

September 19, 1803, the day of Emmet's trial, was one of the greatest in Dublin's history. The city was seething with excitement. Emmet was more than just another prisoner to stand in the dock and be tried for treason against Great Britain. His family had always stood for the things the Irish people wanted, reform in voting and repeal of the laws against Catholics. He had been to France and had seen Napoleon. France stood then, as France had stood years before when she sent help to the American colonies, for Liberty and Freedom. Emmet had filled warehouses with the weapons to win reform. He had worn a green and gold uniform. He had drawn a sword. He had crystallized the hopes of the Irish people. He had become the symbol of their burning nationalism.

Who could work while his fate was in the balance? Excited men crowded into taverns and public houses. They gathered in groups in the streets, singing scraps of songs. Thousands moved toward the Court House in Green Street, hoping for a glimpse of their hero as he was brought from his cell in Kilmainham.

Inside the Court House were enough red-coated soldiers to keep the enormous crowds in order and to prevent any mishaps. Witnesses who were to testify against Emmet occupied basement cells, or sat in rooms off the Court Room. Some were reluctant to appear against Emmet, but were bound by oath to do so.

A little after nine the Attorney-General and other Crown officials came in. Opposite them were Emmet's defence lawyers, McNally and Burrowes, both traitors to their client. They were men who would secretly tighten the rope around his neck. No witnesses had been summoned to appear for the prisoner. Emmet had agreed, as the price for keeping Sarah Curran from being named as co-conspirator, not to put in any defense.

He was kept waiting in a basement cell until the black-robed judges had entered the court room and seated themselves on the bench. Slowly a jury was chosen and sworn in. Emmet was put to the bar of justice.

The Attorney-General outlined the case against him. He spoke sarcastically and contemptuously of "the highly vaunted Provisional government composed of a baker, an eminent bricklayer, and a bankrupt clerk." He and all other Crown officials continued to distort Emmet's aims in trying to free Ireland from British rule. They blamed it on personal ambition, making him, it was hoped, a contemptible scoundrel.

When all the speeches had been made, the case was given to the jury. They did not leave the box. After a few minutes of whispered conversation, they found the prisoner guilty. Reluctantly, at Emmet's request, McNally asked for a postponement until the next day for the motion of judgment. It was denied. No time now for Emmet to prepare his vindication. But ringing in his ears were all the charges that had been unjustly hurled against him, "guilty ambition," "General without an army," "the pusilanimous cruelty of his rabble."

Weary as he was from standing in the dock all day, his heart torn with fears for Sarah's safety, his soul bruised with the unjust charges hurled against him, Emmet had to speak, even without preparation. He owed that much to Ireland and her dream of nationhood. He owed it to himself, and to his honor.

He began by making it clear to the court that he cared nothing for his life, but that he was defending his honor. He disclaimed acting through ambition. He had asked French aid, as the American colonies had asked years before, only to help win freedom from Great Britain.

The Chief Justice, Lord Norbury, continually interrupted Emmet's speech. He was told that the court was not there to listen to treason. Anger began to show in Emmet's voice as he replied. He challenged the right of a judge to keep a prisoner silent while being dishonored by court officials. As the duel of words continued, Emmet became a bit more vehement. "Your executioners," he told the judge, "may abridge the period of my existence, but while I exist I shall not forbear to vindicate my character and my motives." Keeping in the classical rhetorical style of his debating days at Trinity College, he finally concluded, "I am ready to die. . . . I have not been allowed to vindicate my character. I have but one request to make at my departure from this world. It is the charity of its silence. . . . Let no man write my epitaph, for as no man who knows my motives now dares to vindicate them, let not prejudice or ignorance asperse them. When my country takes her place among the nations of the world, then and not until then let my epitaph be written."

The effect of Emmet's speech moved even his political adversaries; and as he stood in the dock, sentenced to be hanged and beheaded, he was, with few exceptions, an object of love and admiration.

The next day Dublin again thought of nothing but Robert Emmet. Friends and foes alike flocked to Thomas Street, the place of execution. In front of St. Catherine's Church the rudest kind of gallows had been erected. Hundreds of red-coated English soldiers surrounded it. In the crowds some dauntless individuals displayed the corner of a green handkerchief, and more than one woman wore a bonnet tied with green strings.

When the awful sentence had been carried out, and Emmet's head had been severed from his body by a common knife, the hangman, holding it by the hair, walked the length of the platform, turning from side to side so that every one could see it. "This is the head of a traitor," he chanted. "This is the head of a traitor."

But that last infamy had no effect on the mass of the Irish people. To the contrary. In defending his honor, Emmet had struck a note so pure, so lofty, so appealing, that all the finer qualities of his fellow countrymen responded to it, and in spite of the untruths told about him, Robert Emmet's name became immortal.

---

[1] In substantiation of this suspicion, in the 1880s Doctor Thomas Addis Emmet of New York, a descendant of Robert's brother, went to Dublin to find the truth

of his involvement in the 1803 rebellions. He was denied access to correspondence in the State Paper Office of Dublin Castle, but hired the Keeper of those papers, Sir Bernard Burke, to do the work for him. Later Burke told him that he had seen, some years before, a quantity of papers having to do with the legislative Union between England and Ireland, which had been achieved in 1801 by wholesale granting of titles and buying of votes, and with Robert Emmet's rising in 1803. Burke had thought that it would not be well to have those papers made public at the time, and had arranged to have them put into large wooden chests, and kept in an upper room of the Tower of Dublin Castle. Burke told Doctor Emmet that, among those papers, there had been a letter from Pitt to Wickham directing that an emissary from the United Irishmen be sent to Paris to entice Robert Emmet to go back to Ireland to head another rising. That letter has never been found as have many other letters of the time, but in the State Paper Office today are still thousands of letters which are concerned with the legislative Union of Ireland and England and with Emmet's rising. They were made a part of the State Papers after Doctor Emmet and two Irish historians had seen bound boxes in the Tower of Dublin Castle.

Charles Stewart Parnell

(1846 - 1891)

by Thomas Brown

Charles Stewart Parnell was born in 1846 in County Wicklow, Ireland, the descendant of a distinguished family of Anglo-Irish settlers. His mother was a daughter of Commodore Stewart, the American naval hero and once the commander of Old Ironsides. Until he emerged as a figure in Irish politics in the mid-1870s, Parnell lived the life of a conventional member of Ireland's landed aristocracy. There was little in his early life to suggest that he would become a leader of the Irish people second only to Daniel O'Connell.

By 1880, however, Parnell had emerged from obscurity as the effective leader of the Irish Parliamentary party, dedicated to winning Home Rule for Ireland. Much of Parnell's political strength lay in the working relationship he had developed with Irish revolutionaries residing in Great Britain and the United States. These revolutionaries believed in physical force rather than in parliamentary action, but they were prepared to follow his political leadership. In addition, Parnell also had the support of dedicated social reformers who were engaged in winning for Irish peasant-farmers rights to the lands which they tilled and held as tenants. It was his leadership of moderate politicians, social reformers and political revolutionaries which earned him the title of Ireland's "Uncrowned King."

The first fruits of the coalition was the Irish Land League, which employed the techniques of passive resistance to win for the peasant-farmers proprietary rights. The Land Act of 1882, adopted by the British Parliament, was a direct response to the Land League. The Act stripped the landed aristocracy of traditional and substantial rights of tenure and prepared the way for the system of small holdings that prevails in Ireland today.

In the months following this victory, Parnell shifted his position. As head of the Irish Parliamentary party and of the broad coalition mentioned above, he took up with renewed vigor the course of Ireland's claim to the rights of self-government. The Irish party demanded of the British Parliament Home Rule for Ireland, a measure of autonomy that fell far short of independence. By 1886, Parnell and his party held the balance of power in the British House of

Commons. An alliance between the Home Rulers and the British Liberal party was made, with the result that a Home Rule bill was introduced that year in the House of Commons. But powerful interests were opposed. The British Liberal party split on the issue and the bill was defeated. The year 1886 was high tide for the Home Rulers whom Parnell led.

In the four years which followed, Parnell retained control over his party. The alliance with the British Liberal party continued. But the political revolutionaries and social reformers of his coalition were restless, particularly those resident in the United States. Only the immense prestige of Parnell, the "Uncrowned King," held the coalition together. When, in 1890, Parnell was named as a principal in the unsavory O'Shea divorce case, his prestige was badly damaged. English Protestants and Irish Catholics alike demanded that he step aside. He died in 1891, exhausted by his efforts to maintain some semblance of his once great power.

Parnell was a man of paradox: a landlord who led a revolution against landlords; an aristocratic Protestant who led a nation of Catholics; an autocrat who shaped Irish democracy; an intensely private man who was one of the most conspicuously public figures in the British Isles. It was the conflict between the public and the private man which led to his undoing and to his untimely death.

Parnell's death established a new link between the causes of personal and national freedom. Parnell was succeeded by Parnellism, a powerful cultural force within the next generation who saw in Parnell not merely a champion of Ireland's national rights, but also a champion of the individual Irishman's right to live his private life free from the coercion of organized religious opinion. Parnell was a man of consequence in his time. Parnellism would be of consequence to the future.

Michael Davitt: Irishman and World Citizen

(1846 - 1906)

by Rona M. Fields, Ph.D.

Michael Davitt was a unique combination of patriot and internationalist; a revolutionary; an individualist and an organizer; a dreamer and a pragmatist.

At the age of twenty-four, Michael Davitt was sentenced to hard labor in Portland Gaol in England for his membership in the Fenian movement. He was set at hard labor despite the fact that he had only one arm.

Michael Davitt was himself the victim of many of the kinds of persecution and injustice of nineteenth century British rule in Ireland. He was born in 1846 in County Mayo at the height of the great famine. His parents were tenant farmers who were evicted when Davitt was a small boy. His earliest memories were of their home being knocked down as the family watched the destruction, then hopelessly set forth to seek work in England. There they worked in the cotton mills where Michael Davitt, at the age of eleven, had his right arm so badly mangled in the machinery that it had to be amputated. By the time he was nineteen, he had taught himself to read and write and had become active in the Fenian movement in England. He took part in a raid on Chester Castle. Prior to his arrest, he had become chief arms-organizer for the Fenians in England. Immediately upon his release from jail in 1877, he was included in the Supreme Council.

In 1878 Davitt arrived in America ostensibly to visit his mother, but actually to begin reorganizing the Fenian movement, earning his living as a speaker and journalist. John Devoy, the American leader of Clan na Gael, the American connection of the Irish Republican Brotherhood, in cooperation with Davitt, announced the "new departure": agitation for land reform in Ireland; cooperation with Parnell and the parliamentarians; "underground" propaganda for an armed struggle. In accordance with the "new departure," the Irish National Land League was founded in Dublin on October 21, 1879. Its objectives were to bring about a reduction of rack rents and to facilitate the obtaining of ownership of the soil by the occupiers of the soil.

The success of the Land Leaguers' appeal was, in part, based on its timeliness. The year of 1879 saw six thousand Irish people evicted from their homes and a massive escalation of violence, by tenants and by landlords.

The tactics of the Land League were innovative, but consistent with Irish peasant practices. The tactic which became known as the "boycott" emanated from this tradition. Captain Boycott was an estate agent for Lord Erne, who refused the fair rents which his land league tenants offered him, and issued them eviction notices. The local Land League pronounced him "under ban," meaning that no tenant farmer would have any dealings with him, nor would they perform any of the work of the estate; shopkeepers and servants refused to serve him; and artisans refused his trade. Even his letters and telegram would not be delivered except by the police. To save his crop, Captain Boycott asked for volunteers from Ulster. Fifty Orangemen arrived by train and then endured a ten-mile hike from the railroad station to the farm, amidst a terrible downpour. They saved Captain Boycott's crops, but ruined his personal supplies, since there was no other resource made available for their own feeding. The debacle resulted in Captain Boycott's resigning his agency and moving with his family to Belfast.

This tactic proved more effective than had been the earlier raids by nightriders, burning of crops and landlords' houses and even the shooting of landlords and agents. The morale of the people rose with every new success, and the British Parliament was forced to come to terms with this new form of resistance.

The Land Act Bill of 1881 provided for sweeping land reforms. It provided for fixity of tenure, fair rents to be established by land courts, and free sale of improvement made to holdings.

Davitt and Parnell split over the Land Act of 1881. By the following year, Davitt had come out in favor of nationalizing the land of Ireland. For Parnell, this was too radical a scheme; in October 1882, he replaced the Land League with the National League, whose objective was to support the Irish Parliamentary Party in its efforts to win Home Rule for Ireland. After 1882, Davitt was a secondary figure to Parnell in Ireland.

Davitt was strongly committed to the rights of the workers, both city and rural, against the "nonproducers, monopoly and the vested interests, which prevent the two branches of the industrial order from fairly enjoying the fruits of each other's labor." He was active in support of organized labor throughout the British Isles.

But Michael Davitt was concerned with the rights of other victims of British imperialism and of social oppression. In 1899 he supported the Boer cause in South Africa. In 1903, Davitt travelled to Russia, where he investigated the anti-Semitic pogroms against the Jews and wrote about them for the Hearst papers. He later wrote a book about the Kishnieff massacres, entitled Within the Pale: The True Story of Anti-Semitic Persecutions in Russia, where he declared, "I have come from a journey through the Jewish Pale, a convinced believer in the remedy of Zionism."

Davitt spent the remainder of his life working for a variety of causes. He died at the age of sixty in the middle of his campaign for non-denominational education in Ireland.

Sir Roger Casement

(1864 - 1916)

by Ione Malloy

Old Irish proverb: "England's difficulty is Ireland's opportunity."

He had retired from the British foreign service with the title of "Sir," knighted for his outstanding humanitarian work in exposing worker exploitation in Africa and later again in Peru. But, at the outbreak of World War I, Sir Roger Casement began a last venture which would end in his execution and burial in quicklime in a British prison, proclaimed a hero by the Irish and a traitor by the English.

In 1914, Casement slipped into war-embattled Germany to negotiate with the German government for a brigade of Irish war prisoners to serve in an insurrection in Ireland against England. Despite months of personal appeals and negotiations by Casement, however, the Irish soldiers remained loyal to the British Crown. On April 15, 1916, a disappointed Casement set out in a German sub, the U-19, with Monteith, an Irish Volunteers agent, and Bailey, an Irish prisoner of war released by the Germans. He was to rendezvous with the Aud, a captured British Wilson Line cargo ship disguised by the Germans to look like a Norwegian freighter. The Aud had sailed from Warnemünde in the Baltic on April 10, and carried a shipment of 20,000 rifles and ammunition to be delivered to the Irish Volunteers for the Easter Rising.

British intelligence had been doubly alerted to a possible landing on the southwest coast of Ireland through interception and deciphering of wireless messages and by the discovery of the Easter Rising plans in a raid on the office of a German agent in New York. With possible Machiavellian purpose , there was no interception of the mission by the British, and the Aud, under Captain Karl Splindler, weathered a violent storm and successfully maneuvered through enemy waters to the Irish coast. But the ships arrived too soon. The Kerry IRA Brigade were not there to meet them. The Dublin revolutionary command had sent an order via the United States that the arms were not to arrive until Easter Sunday night. The Aud had already sailed and carried no wireless, and the Kerry men waiting for her never doubted that the message had been received. More ironic, the Aud never reached the predetermined rendezvous point, but anchored some miles away from the rendezvous at the entrance to Tralee Bay, while Captain Weisbach of the U-19 risked his sub waiting there for two hours. At last he skillfully took the U-19 as close as he could to Banna Strand, County Kerry. Casement and the other two men were landed by dinghy from the German sub on Holy Thursday, 1916. Captain Weisbach then went off to attack British shipping.

Casement hid in McKenna's Fort while Monteith and Bailey went for help in Tralee town. But the men had been noticed by a farmer's daughter, Mary Gorman, who was up early at her chores. By 1:20 p.m. on Good Friday, Casement, still waiting and alone, was arrested. A twelve-year-old boy named Martin Collins, watching the arrest, saw Casement put his hands behind his back and tear up a piece of paper. Martin reassembled the pieces and brought them to the police station where Casement, still incognito, was being held. The reassembled paper was a code from the German General Staff in Berlin for the Sinn Fein Headquarters in Dublin, containing a code list of groups of numbers, with meanings such as "Send rifles and ammunition to . . . . ." ."Railway communications have been stopped," etc..

The Aud was captured by two British sloops on the afternoon of April 25 and escorted towards Haulbowline, Cobh, the British naval base. There Captain Spindler scuttled his ship; he and the crew were taken prisoner.

Casement was taken to London and tried for high treason. Mary Gorman and the farmer John McCarthy, who had found the dinghy and other incriminating evidence, were brought to England for the trial. Irish exchange prisoners-of-war, released by the Germans about that time, testified against Casement, saying Casement had visited the German prison camps and urged them to join an Irish Brigade to fight in Ireland against England. The newspaper statement by Casement, published in the Irish Independent in Dublin, October 5, 1914, was used as evidence against him. In the article Casement had urged the Irish not to join the British forces in a war against Germany, reminding the Irish that they had suffered at the hands of British administrators a more prolonged series of deliberately inflicted evils than any other civilized country.

In his defense speech from the dock, Casement said, "I for one was determined that Ireland was much more to me than 'Empire' and that if Charity begins at home so must loyalty. . . ." Alluding to the promise England had made to give Home Rule to Ireland after the war, Casement said, "We are told that if Irish men go by the thousand to die, not for Ireland, but for Flanders,for Belgium, . . . they are winning self-government for Ireland. But if they dare to lay down their lives on their native soil, if they dare to dream even that freedom can be won only at home by men resolved to fight for it there, then they are traitors. . . ."

Sir Roger Casement was found guilty of high treason and stripped of his title. Despite a climate of world outrage that followed the systematic executions of the leaders of the Easter 1916 Rising in Dublin, despite petitions on his behalf by Sir Conan Doyle, author of Sherlock Holmes, and warnings by George Bernard Shaw, now living in England, that Casement was being elevated to martyrdom, Casement was hanged and buried in quicklime in Brixton Prison on August 3, 1916.

Casement's remains, after repeated appeals to the British government, were returned to Ireland in 1966, the fiftieth anniversary of the Easter Rising.

NOTE: This biography was read and edited by Dr. John de Courcy Ireland, author of The Sea and the Easter Rising, Dublin, Irish Shipping Ltd., 1966.

Dr. de Courcy has recently been engaged in activities for the new Irish maritime museum in Dun Laoghaire, to be housed in the former Mariner's Church (Church of Ireland), built in 1840. According to Dr. de Courcy, the "core of the collection will be the models, pictures, documents, etc. of Capt. Halpin of Wicklow, who laid the first Atlantic cables, and will include U-19's April 1916 chart and log, Weisbach's photo of U-19. . . and will also be a research centre, as we have a very big maritime library and much maritime documentation, in all in about 20 languages."

William Butler Yeats

(1865 - 1939)

by Henry Augustine Tate

William Butler Yeats - Poet, Patriot, Painter, Politician and Prophet - was born in Dublin on the thirteenth of June, in the year 1865. He was one of the five children born to John Butler and Susan Pollexfen Yeats. The father was a highly successful portrait painter, as well as a great intellectual and wit in Dublin's aristocratic society; the mother was a quiet, religious woman of deep, intuitive feelings with profound leanings towards the spiritualistic aspects of life. With such wide differences in the personalities of their parents, the Yeats children were raised in a familial atmosphere of a high academic, aesthetic, and spiritualistic nature.

The Yeats family moved from Dublin to London in 1874; young William, however, continued to spend a great deal of time living with his maternal grandparents, the Pollexfens, in County Sligo, situated in the far northwest of Ireland. It was in those early formative years, while visiting Sligo, that Yeats developed his deep, abiding love for the bleakly beautiful Irish countryside, as well as for the myths and mythologies of the Irish peasantry who inhabited the quiet, desolate shores and the windy, haunted hills of Sligo.

When he was graduated from high school in Dublin in 1883, Yeats decided to attend the Metropolitan Art School. Although achieving some success - limited though it may have been - as a painter, it was while he was enrolled in art school that he discovered his true vocation to be that of the poet.

As a result of this discovery, he left the school and devoted most of his time and his creative energies to the composition of prose and poetry. The Dublin University Review published the first of Yeats' poems in 1885, at about the same time that Yeats fell under the influence of the guiding lights of the Irish Renaissance.

The multifaceted circle of Yeats' friends included those who were deeply involved in occult studies of magic, spiritualism, and theosophy. This was an interest, nurtured since his childhood, which was to intensify and intrigue him throughout his life; it would also influence his personal sense of aesthetics, as well as his personality.

The Wanderings of Oisin, his first book, came off the press in 1889. At that time Yeats moved, on a somewhat permanent basis, to London. Upon arriving there, Yeats soon became one of the more brilliant personalities of the London literary world.

1889 was also the year that William Butler Yeats met the great love of his life, the beautiful actress and militant Irish nationalist, Maude Gonne. In vain, Yeats spent the next twenty years of his life trying to win her as his wife. He offered his art, as well as his heart, to her. Maude, however, felt that Yeats was too idealistic and "too dreamy" to be the right mate for her. She encouraged him, nevertheless, to become, like her, a political activist, for, at this time, Ireland was about to break the centuries-old fetters of England. Maude coerced Yeats into using his art for the cause of revolution.. Yeats respected her wishes and devoted much of his work, as well as his time, to the Cause. The poet was devastated when, in 1903, Maude Gonne married Major Sean McBride. This was a crushing blow to Yeats' heart and spirit from which he never fully recovered. As a result, the elaborate, romantic imagery of his poetry changed, and he began to write harder, terser poems of a political and/or metaphysical nature.

In 1889, Yeats, with his patroness Lady Augusta Gregory, founded the Irish Theatrical Society, which was to become eventually the world-renowned Abbey Theatre. This organization first staged plays of Irish playwrights such as Lady Gregory, Sean O'Casey, and John Millington Synge. Yeats' own plays, though not his greatest literary achievements, were also staged there. The Countess Cathleen and Cathleen ni Houlihan, works infused with Irish nationalist fervor, were both extremely successful in their day. Equally important as the artistic merit of these plays, Yeats' management of the Theatre Society proved to counterbalance his mystical and other-wordly nature. Such an experience helped him in learning how to deal with the practical aspects of business and life in general.

In 1917, after the futile courtship of Maude Gonne, Yeats married a brilliant, witty, and vivacious young woman, Georgie Hyde-Lees. The Yeats settled down to a married life spent, at first, between Oxford and Dublin. Then they took residence living at the old farmhouse and tower of Thoor Ballylee in Galway, Ireland. Yeats had purchased this property from Lady Gregory, whose estate, Coole Park, adjoined it.

By the year 1922, Yeats was an international poetic personality. His dedication to the Irish revolutionary cause had won him an appointment as a Senator of the newly established Irish Free State. He served well and seriously in this position until 1928. In 1924, Yeats was awarded the Nobel Prize for

Literature, an honor which moved him greatly.

As his full life was drawing to a close, Yeats suffered greatly from heart and respiratory conditions; he also suffered a nervous breakdown, which, eventually, led to general physical weakness. His mind, however, remained as passionate, imaginative and, to use his own word, "as fantastical" as ever. Though his body may have been weakening, his mind and his creative energies knew astounding and amazing strength.

Less than one-half year before he died in 1939, Yeats composed one of his best compositions, a poem entitled "Under Ben Bulben." Many critics feel that this poem is, in many ways, Yeats' last will and testament to all poets who are to follow him. In the work, Yeats outlines his own personal philosophies on history, art, and politics. In the fifth verse of the poem, he addresses this last bit of advice to his poetic progeny:

> Irish poets, learn your trade,
> Sing whatever is well made,...

William Butler Yeats had learned his trade; his poems were well-made songs which have inspired, and will continue to inspire, all men of all times. Although he may have addressed the poem to "Irish poets" in particular, one must remember that, to Yeats, Ireland was all the world that he loved, and the poets were all of the "poetical" persons who comprised this world. His great love was creating art, and his great art was experiencing love.

James Connolly

(1868 - 1916)

by Donald McCaughan, M.D.

James Connolly was born in 1868, the youngest son of a large, poor family. While still a child, he worked as a printer's "devil." At the age of fourteen, he joined the British Army, possibly serving in Ireland.

Too poor to be educated formally, Connolly schooled himself by reading and participating in the Socialist movement, which he joined at an early age. Living in one-room slum flats, working hard at badly paid jobs, he dedicated his energies to the rights of his fellow humans.

In 1896, Connolly went to Dublin. Within a few weeks he founded the Irish Socialist Republican Party, whose manifesto declared: "The struggle for Irish freedom has two aspects - it is national and it is social. Its national ideal can never be realized until Ireland stands forth before the world a nation free and independent. It is social and economic, because no matter what the form of government may be, as long as one class own as private property the land and instruments of labour from which all mankind derive their substance, that class will always have power to plunder the remainder of their fellow-creatures. . . . The party which would lead the Irish people from bondage to freedom must then recognize both aspects of the long-continued struggle of the Irish nation."

In an article entitled "Nationalism and Socialism," which Connolly wrote for Alice Milligan's Shan Van Vocht, he made the often-quoted statement:

> If you remove the English army tomorrow and hoist the green flag over Dublin Castle, unless you set about the organisation of the socialist republic, your efforts would be in vain. England would still rule you. She would rule you through her capitalists, through her landlords, through her financiers, through the whole array of commercial and industrial institu-

> tions she has planted in this country and watered with the tears of our mothers and the blood of our martyrs. England would still rule you to your ruin, even while your lips offered hypocritical homage at the shrine of that Freedom whose cause you betrayed.

In 1902 Connolly immigrated to America, where he spent seven years, much of the time organizing for the Anarcho-Syndicalist Industrial Workers of the World (I.W.W.), the Wobblies.

When James Connolly returned to Ireland in 1909, the political climate had changed. Home Rule, which provided for the establishment of a separate parliament in Ireland to look after specifically Irish problems, and which had always been resisted by the British Conservative and Unionist party, was again a live topic. The Irish Party held the balance of power between Liberals and Conservatives in the British House of Commons, and, for a promise of Home Rule for Ireland, John Redmond, the Irish Party leader, supported Prime Minister H.H. Asquith's liberal government in office. The bill for Home Rule for Ireland was introduced in 1911, producing a storm of conservative protest against the "dismemberment of the Empire." Again the Orange-card tactic was tried, a tactic of inciting the Protestants (Unionists) of Northeastern Ireland to resist Home Rule, by force if necessary, in the belief that a parliament in Dublin would be dominated by Catholics. From 1911 until the outbreak of World War I in August, 1914, the Irish question dominated British politics, punctuated by Orange threats of civil war.

"Ulster will fight and Ulster will be right," was the rallying cry Lord Randolph Churchill bequeathed Sir Edward Carson and Captain James Craig, the Unionist leaders. Their "Ulster" ignored the one-third Catholic minority population, but included landlords and industrialists, the Protestant workers of Belfast, and the Protestant farmers. Because Lord Randolph Churchill's son Winston, then a liberal minister, backed Home Rule for Ireland, the Ulster Unionists drove him out of Belfast in February, 1912, almost lynching him. In September, 1912, the Ulster Unionists drafted a "Solemn League and Covenant," being " convinced in our conscience that Home Rule would be disastrous to the material well-being of Ulster as well as of the whole of Ireland, subversive of our civil and religious freedom, destructive of our citizenship, and perilous to the unity of the Empire. . . ," signed the document and sent it to the King. Backing up their pledge, they then formed the Ulster Volunteers, trained and led by ex-officers and financed by wealthy Tory families in England.

During the years immediately following his return to Ireland in 1909, Connolly was a full time organizer for the socialist movement. In Belfast he tried with some success to bridge the sectarian divide between Protestant and Catholic workers until all his efforts were washed away in the deluge of sectarian violence following the 1912 Home Rule debate. Then, as now, sectarianism in Ulster has kept the Protestant and Catholic poor in their place.

Connolly returned to Dublin in 1913 in time to help the Irish Transport and General Workers Union in their struggle with the Dublin Employers led by William Martin Murphy. The employers instituted a lockout, and for eight months over 100,000 workers were on strike. The British labor unions failed to support the strike by industrial action, and by January, 1914, the employers had won. A broken Dublin working-class accepted the conditions after eight months of near starvation. However, the union survived and the conditions of solidarity developed during the siege lived on. The Irish Citizen Army, founded to protect the workers against partisan police, also lived on. It was probably due to his experiences during the strike that Connolly came to the conclusion that absolute political and economic separation from England was essential for the establishment of a Socialist Republic in Ireland. The outbreak of World War I provided the opportunity for an active struggle for separation, and Connolly became a member of the military command set up by the Irish Republican Brotherhood to plan the insurrection.

James Connolly was Commander-in-Chief of all the Irish forces in Dublin during the Easter Rising of 1916. During the rising he was wounded twice. Following the failure of the rising, he was taken prisoner and executed in a wheel chair May 12, 1916, by a firing squad.

James Connolly played perhaps the most significant role of all the leaders of 1916. He wrote extensively - pamphlets, newspaper articles and books - in which he laid out his views on the nature of the struggle for Irish independence and his views of Irish history. These writings, especially his Labor in Irish History, have had a significant impact on later revolutionaries in Ireland.

200

Countess Markievicz

(1868 - 1927)

by Ione Malloy

Countess Markievicz, born Constance Gore-Booth, is the "green" countess of the song "Who Fears to Speak of Easter Week":

Who fears to speak of Easter Week,
That week of famed renown,
When the boys in green went out to fight
The forces of the Crown.

With Mausers bold, and hearts of gold,
The Red Countess dressed in green,
And high above the G.P.O.
The rebel flag was seen.

She is paradoxically also the "Red Countess" because of her dedication after 1911 to James Connolly's Labor party.

Constance Gore-Booth inherited a closetful of skeletons, or more exactly, a coffin ship, as part of the family memory and social conscience that activated the Countess after she was in her 40s. In 1834 her grandfather Sir Robert had evicted his tenants, giving them compensation of land elsewhere or passage to America at a rate of two pounds per person for passage and four pounds an acre for improved land. The ship chartered by Sir Robert was unseaworthy. It was barely out of sight of land when it sank and all aboard were lost, foreshadowing the "coffin" ships of the famine years a few years later, when the graves of the Irish buried or lost at sea could make, if marked, a solid memorial of white stones stretching from Ireland to America.

Countess Markievicz, whom the poet Yeats remembered riding "under Ben Bulben to the meet" belonged to a social class Brendan Behan later irreverently called the"Anglo-Irish Horse-Protestants," the gentry who wore "top-hats and white ties," whose daughters went "bandy" taking riding lessons and competing at the Dublin Horse Show.

The young Constance was presented to Queen Victoria at Buckingham Palace on March 17, 1887. Later she went

201

to Paris to study art, met and in 1900 married a Polish Count Casimir Dunin de Markievicz. She returned to Dublin where her enlarged interests admitted her to the artistic and literary drawing rooms of Dublin, but most important, to the political revolutionaries of the time. Though she was at first suspected of being a spy because of her political ignorance and naivete, her development as a revolutionary was rapid and complete. She formed the Fianna na hEireann, a Republican boy scouts organization already in 1909 with an avowed revolutionary purpose. These boy scouts drilled and learned to shoot with the Countess' guidance; they rolled bandages, unloaded secret cargoes of ammunition. After the outbreak of World War 1 they rode their bicycles around Dublin pasting up anti-war, anti-enlistment bulletins on the walls of Dublin, protesting Ireland's involvement in the war. They made up the trained core of soldiers of the Irish Citizen Army for the Easter 1916 Rising.

The Countess armed for the Easter Rising, dressed in green uniform with breeches and a black plumed hat. But major battle never came to the College of Surgeons on St. Stephen's Green where the Countess was stationed, second in command. Ordered to surrender by rebel leader Padraic Pearse on Sunday morning, six days after the Rising began, she kissed her pistol before handing it over. The Countess and de Valera, who still held United States citizenship though he had left America at the age of two, alone among the leaders of the Rising, escaped execution. Instead the Countess was sentenced to penal servitude for life on May 16, 1916. She served thirteen months of her sentence. In prison she made inhuman living conditions tolerable for herself by writing and slipping notes to the outside world, or by sewing a sampler with strands of her own hair. Her outrage at the conditions of women's prisons she added to her sister's, Eva Gore-Booth, who had dedicated herself to reform of the Manchester, England, prisons.

Throughout her political career, the Countess advocated women's rights as well as Ireland's, and noisy opposition as a political technique of getting attention, so that Yeats was later forced to complain about her "shrill" voice in his commemorative poem on the Rising, "Easter 1916," and mourn her lost "sweet" voice:

> When, young and beautiful,
> She rode to the harriers.

In 1919 the Countess was chosen Minister for Labour for the Irish Republic, the first woman cabinet minister in Western Europe, though Ireland did not officially become independent until the treaty of January 7, 1922, with the partition of Ireland.

Middle-aged when she began her personal revolution, the Countess seems very modern today, both in ideals and methods. The only concession fate made to her because of her sex was to spare her the ultimate sacrifice of her life in 1916. In her identification with the cause of freedom for all Ireland, she gave up everything else: family, social class, personal fortune, and eventually even the Protestant religion.

Padraic Pearse, and the Story of the 1916 Easter Rising

(1879 - 1916)

by Helen Landreth

Monday, April 24, 1916, the people who happened to be near the General Post Office on Dublin's broad O'Connell Street saw, without realizing its significance, what was a turning point in Irish history. At noon, three men came outside through the front door of the building to stand at the head of the steps. One of them, a tall man in the uniform of an Irish Volunteer, read from a paper which declared that Ireland was henceforth an independent nation, free from all foreign rule.

This was the rosiest kind of wishful thinking, for inside the building were fewer than a thousand men to make the challenge good; and scattered throughout Dublin were a few other men, one woman, and some boys, all equally trustful that they would bring about Ireland's freedom. The reader of the proclamation was Padraic Pearse, one of the most idealistic and determined rebels.

To Americans living in a land which has been free of foreign rule for two hundred years, which has never had a foreign language forced upon it, whose ancient traditions are based on those of England, Pearse's stand against English rule and culture must be hard to understand. Some may not realize that when the first English invaders went to Ireland in the twelfth century, they tried to justify their invasion by claiming that the Irish were "a base rabble of naked savages."

To the contrary, however, Ireland for centuries had blossomed with monasteries and schools, had cradled the Christian Church and civilization when there was no home elsewhere; had sent countless teachers and missionaries to England and the continent; had kept civilization alive in the Dark Ages.

Pearse was thirty-seven years old when he read the 1916 Proclamation, having been born November 10, 1879, in a comfortable home on what is now Pearse Street, Dublin. His

204

father, James Pearse, was an English commercial sculptor who had once written a pamphlet criticizing English rule in Ireland.

Mrs. Pearse's people came from County Meath, all of them steeped in tales of ancient Gaelic heroes. Padraic, the oldest son, grew up familiar with these stories.

When Padraic went to the Irish National schools for his education, he became aware that their aim was to make the pupils (and therefore eventually the Irish people) happy and contented *Englishmen.* All knowledge which would make them proud of *their Irish* past was kept from them. The "National" schools of Ireland did not teach Irish history.

Before he was twenty, Padraic Pearse was determined to change all that. He attacked the national system of education by writing a pamphlet called "The Murder Machine," as it killed the natural desire of Irishmen determined to lead meaningful lives as Irishmen. He became a lawyer, but cared little for the legal profession.

Pearse was one of the most enthusiastic members of the Gaelic League, which had been founded by others eager to save the Irish language. Eventually he became the editor of its paper, *An Claidheamh Soluis* (The Sword of Light), thus fulfilling *his first ambition.*

The second great ambition was to found an Irish school, a school which considered Irish problems from the Irish point of view, whose aim was the good of the Irish people, not the English nation. He interested a few friends in the project of such a school, and Sgoil Enna (the school of St. Enda) was the result. The students spoke Irish, enthusiastically played Irish games, and eventually followed Pearse into battle.

By this time Home Rule, which had been the extent of Ireland's hope for political betterment, was being attacked by certain elements in the North of Ireland, who claimed that Home Rule would be Rome Rule, thus injecting a religious element into the political one. The descendants of the Scotch and English planters, who had been given the land of defeated Irish leaders in the early 17th century and who were banded in Orange Societies, would be reminded that they must remain Protestant. Chief among them was Sir Edward Carson, an able Irish politician of Italian descent. Carson set about forming an Ulster army. He hinted at war against the Empire. He stated that a provisional government would be declared in Belfast the day Home Rule became law. The general in command of the English army in Ireland claimed he had a written guarantee that under no circumstances would his men be used to force Home Rule on the Ulster people. If it came to civil war, he would fight for Ulster rather than against her.

While these activities were going on in the North of Ireland, in the South the people who were opposed to English rule had not been idle. The Gaelic League had never had political aspirations. William Butler Yeats and his colleagues in the Celtic revival were concerned with literature and drama, not in firing the Irish people with a desire for freedom from English rule.

But in studying Gaelic, the students of the language were led inevitably to the conclusion that to fulfill her own destiny, Ireland must be free. So Padraic Pearse came to hope for an Ireland that would be not free merely, but Gaelic; not Gaelic merely, but free. And his third great desire to lead an Irish army fighting for Irish freedom was born.

Behind him, though undeclared, were Irish Americans who had always planned to strike for Irish freedom when an opportunity appeared, and who had secretly provided money to further that cause. In November, 1913, the Irish Volunteers, a military organization to balance the Ulster Volunteers, was formed and Pearse was its leader. Their business, he said, was to achieve the Irish nation. He was glad that the North had armed. "We must accustom ourselves to the thought of arms, to the sight of arms, to the use of arms. Bloodshed is a cleansing and a sanctifying thing, and the nation which regards it as the final horror has lost its manhood. There are many things more horrible than bloodshed, and slavery is one of them."

In that belief he was joined by many of the teachers in his school, by his own brother William Pearse, by Thomas MacDonagh, a gay wordy soldier-poet, and by the students of his school, who adopted whole-heartedly the nationalistic beliefs of their Head.

On Sunday, July 26, 1914, a little yacht came sailing into Howth Harbor, just north of Dublin, with a woman at the helm. She was a Boston woman, Mary Alden Osgood, who had married Erskine Childers, an Anglo-Irishman, in 1903. While the Howth harbor master, under arrest by Volunteers, fumed helplessly, the first arms to come to Nationalist Ireland since the Fenian revolts of the 1860s were handed up from the Asgard to waiting volunteers.

Within a week England was at war with Germany. What would England do about Ireland now? Would Home Rule satisfy the Irish people? John Redmond, the leading Home Ruler, who held an Irish seat in the English Parliament, thought so, and went recruiting for the British Army. But he had been out of touch with his country for years, and he did not know the young men who had been growing up while he was in London. They were not impressed with the speeches of English statesmen like Winston Churchill who said that "England wants to settle the map of Europe on national lines, and the true wishes of the people who dwell in the disputed areas." They could hardly believe the rhetoric when, three months after the war began, England suppressed all Republican, Sinn Fein (Ourselves Alone), and Labor papers; and the Gaelic American and The Irish World were refused circulation in Ireland. But stray pamphlets still appeared which went straight to the heart of the matter: "No rainbow chasing for us out in Belgium or Gallipoli while chains bind and fetter our own Dark Rosaleen" (a symbolic name for Ireland).

World War I was hardly well started when the Supreme Council of the Irish Republican Brotherhood held a meeting and came to the grave decision that their organization would strike a blow for Irish freedom before the war was over. Ireland's honor would be stained, they felt, if this opportunity passed and Ireland remained quiet. To this belief, Pearse subscribed enthusiastically.

He was joined by James Connolly, Ireland's foremost Labor leader, who had scoffed at Queen Victoria's jubilee celebration, reminding Irishmen that, during her reign, a million and a quarter Irish people had died of starvation while grain raised in the land they farmed had been sent to England to pay the rent they owed to English landlords; that nearly four million Irishmen had been evicted from their small holdings by English landlords; that another four million Irishmen had reluctantly emigrated from Ireland.

Connolly had known poverty himself, and all his life he had worked to improve conditions for laboring people. In 1913 during the great Transport-Workers strike, the Dublin Metropolitan Police had batonned parading working men, spectators

207

and musical instruments alike, so that Labor leaders had learned to send men armed with hurleys to guard the pipes and drums. From this beginning had grown the Irish Citizen Army.

For years Connolly had been urging the necessity for breaking away from English rule as the first requisite for the free development of the national powers needed for the bettering of the laboring classes. As the great war progressed and the people as a whole did not move toward insurrection, he saw the necessity as even more urgent. Ireland had sunk into slavery, he felt, and without the shedding of blood there would be no redemption.

And Pearse held the same belief. What was peace, unless it was the peace of freedom? What peace Ireland had known lately had been peace with dishonor, a foul thing, "dear only to men of foul breed." Both Connolly and Pearse, whose men had taken over the General Post Office that Easter Monday morning, felt the need for sacrifice, and had willingly offered themselves and those who had volunteered with them.

The fighting lasted only a few days. There was little fighting on Monday, though skirmishes at Stephen's Green, the North Wall, and Dublin Castle showed the people that an insurrection had really begun. Barricades began to appear on the streets, telegraph wires were cut. But the telephone exchange had not been taken, and from it messages went out ordering British military reinforcement to Dublin.

On Tuesday, Trinity College, in the center of the city, became an English fort. It was manned as a British garrison by students of the Officers Training Corps, and then taken over by the Military themselves.

On Wednesday field guns went out from Trinity to demolish Connolly's Liberty Hall, and a British gunboat on the Liffey opened fire on the city. Buildings crumbled under the attack and incendiary shells set the ruins on fire. All this time the Post Office had been the center of attack by machine guns, snipers and artillery. James Connolly was wounded there on Thursday. The building, almost all in flames, would have to be evacuated.

In trying to get their men to a new headquarters on nearby Moore Street, the rebels suffered seventeen casualties. It was evident that the Republican army was defeated. On Saturday morning a meeting was held around Connolly's stretcher, and it was decided to surrender.

At three-thirty that afternoon, Pearse handed his sword to Brigadier General Lowe in Parnell Street. He had already sent instructions to Commandants to lay down their arms "in order to prevent the further slaughter of Dublin citizens, and in the hope of saving the lives of their followers, now surrounded and hopelessly outnumbered." Pearse had no thought of saving his own life or that of the other signers of the Proclamation of Independence. They had made their protest, and were prepared to take the consequences.

On Friday General Sir John Maxwell arrived from England. He did not believe in suppressing revolts of this kind by kid-glove methods: he ordered martial law for Dublin, arrest, imprisonment, sometimes deportation for every person in Ireland suspected of Republican sympathies. For the leaders of the Rising, court martial and death. Death, too, for nine other Republican leaders.

Pearse and MacDonagh and the old Irish Republican Brotherhood member Thomas Clarke were the first to be shot. On the evening of May 3rd a brief official announcement was made of their trial, sentence to death, and prompt execution. Joseph Plunkett, son of the scholarly Count Plunkett, was next. Day after day came news of other executions. Gravely ill and weak from his wounds, James Connolly had to be carried to his execution and propped up on a chair to face the firing squad. That was the way to treat rebels in Ireland. Maxwell was a military man and this seemed to him a simple military matter. He believed that the execution of the leaders and their burial in a common quicklime grave would instill fear in the hearts of the Irish people, fear that would keep them quiet then and in the future.

But the May mornings that saw men led out into the gray-walled yard of Kilmainham Jail to face English muskets saw a change come over the Irish people. Martyrs' blood is fiery red. It does not quench a nation's spirit; it enflames it. That was what Pearse and Connolly knew. That was what they had counted on. As day followed day, almost every one with its tale of a brave man shot down by English bullets, the temper of the people changed. Their anger and disgust at the shelling and burning of Dublin subsided. Sympathy for men who met death bravely gave birth to interest in the cause for

209

which they died.

Gradually the Irish people began to understand the rising. What had seemed like a foolish gesture of arms, the wrecking of Dublin, they now saw to be a blow for Ireland's pride and honor, an effort to free her from the chains she had almost come to kiss. A nun, Sister Columba, in a convent in County Kildare put the feeling into a parody of a song which had extolled the rising of Seventeen Ninety-eight: "Who fears to speak of Easter Week? / Who dares its fate deplore? / The red-gold flame of Erin's name / Confronts the world once more. / So Irishmen remember then / And raise your heads with pride / For great men and straight men / Have fought for you and died."

After Sean MacDermot's Memorial Mass, the congregation coming down the steps of Dublin's Pro-Cathedral heard "Who Fears to Speak of Easter Week" sung for the first time. It sounded a key note to which they were only too eager to respond. The bonds which had bound the nation's spirit fell away.

William Butler Yeats fittingly ends his "Easter 1916" poem: "All changed, changed utterly / A terrible beauty is born."

That was the beauty for which Pearse died.

Terence MacSwiney

(1879 - 1920)

by Jacqueline Van Voris

Throughout the early fall of 1920 people all over the world read in their daily papers the story of the mayor of Cork, Terence MacSwiney.[1] Imprisoned by the British he was starving himself to death for his belief in the cause of an independent Ireland. The excitement in Boston particularly, and in other cities with large Irish populations, increased every day. For over ten weeks he lingered as the world watched with growing respect and compassion - 65 days, 66, 67, 68 . . . It seemed incredible that any man could hold so tenaciously to life without food, only strength of will. His refusal to accept food from his British jailers seemed the ultimate symbol of rejection of British rule in Ireland. He starved seventy-four days, until his death came on October 25, 1920 in an English prison. He was buried with honor in the Republican[2] plot in Cork on October 31, a day of public mourning in Ireland.

Terence MacSwiney was born in Cork in 1879, the fourth of nine children. He was educated by the Christian Brothers, but, when he was fifteen, he had to leave school and go to work to help his mother and older brother support the family. In the hopes of finding a job, his father had immigrated to Australia when Terence was six years old, but had died there, leaving the family in poverty. The young MacSwiney became an accountant in an office in Cork where he remained for seventeen years. In the meantime he studied nights and in 1907, when he was twenty-eight, he graduated from the Royal (afterwards the National) University. He had been teaching part-time at a business school in Cork and in 1911 he left his accountant's job for employment by the County Council as a teacher and organizer of commercial classes.

"My impression of him was of a man gentle and thoughtful," a friend wrote, "and never for a moment did I feel that I was in contact with a potential revolutionary and with one who would make the supreme sacrifice for his ideals."[3]

But his friend did not reckon with the dedication to Ireland which caught the imagination of many young men and women at the turn of the century. One of the ways of building nationalism was through pride in their Irishness, through the study of Gaelic history, literature and language, as well as involvement in local and national politics. The new spirit was expressed in a number of organizations; MacSwiney joined the Young Ireland Society, and in 1901 was a founding member of the Cork Celtic Literary Society whose emphasis soon changed from a strictly literary one to a definite political object succinctly stated: "To strive for the establishment of an Irish Republic." The members hoped to accomplish this through education and political activity. Most of those in the Literary Society were also members of the Gaelic League.

During the years working as an accountant, teaching, learning Irish, MacSwiney also found time to write about his Irish nationalism. In 1908 he helped start the Cork Dramatic Society whose members wrote and produced plays. MacSwiney's *The Revolutionist* was published in 1914 and in 1921 produced by the *Abbey Theatre in* Dublin; other plays were produced during his lifetime. Many of the articles he wrote for the paper *Irish Freedom* during the years 1912 to 1916 were collected and published in 1921 under the title *Principles of Freedom*, in which his theme was that "final peace will never come while there is any formal link of dependence."

At that time Ireland was unified with Scotland, Wales and England in the United Kingdom. MacSwiney was one of the people who felt the union drained Ireland of its resources and imposed an alien regime on the island. Many nationalists thought they could break from Britain by constitutional means; MacSwiney was one of those who thought the separation would take force. In late November, 1913, the Irish Volunteers were formed in Dublin; within three weeks MacSwiney and a few other nationalists established the Cork Volunteers. Soon the Volunteers got arms. For a while in 1914 he wrote and published a little weekly republican paper called *Fianna Fail*, and during this year he became a fulltime organizer for the Volunteers.

Because of the complicated mixup in the call to action of the Volunteers in the Easter Rebellion in 1916, there was little fighting outside of Dublin. However, after the Rising the British army arrested and interned known leaders of Volunteers, MacSwiney among them. He was one of the prisoners amnestied at Christmas, 1916, but he was rearrested several times and spent over half of the remaining four years of his life imprisoned.

His marriage to Muriel Murphy, a Cork woman, took place in England in a little village called Bromyard where he was interned in 1917. They were married on June 9 and only a week later, on June 16, when a general release of Irish prisoners was announced, the MacSwineys returned to Cork. When their only child Maire was born in June, 1918, Terence MacSwiney was again in prison.

MacSwiney was arrested for making a "seditious" speech in September, 1917. He was sent to Cork Jail, released when the prisoners went on hunger strike, rearrested the following March to serve out the original six months' sentence.[4] When he was released on September 4, 1918 for his allegedly seditious speech a year before, he was arrested as he passed through the prison gates and taken to another jail. He stayed there until the new year, when an influenza epidemic put all confined persons into too real a danger to be ignored and the Irish internees were released. It was during this internment that MacSwiney was elected to the Dail.

The Easter Rising in 1916 was a nationalist rebellion for Irish sovereignty; by the time of elections for representatives to parliament late in 1918, the Irish nationalists had gained enough strength to elect seventy-three representatives who set up their own republican parliament in Ireland rather than attend the one in England at Westminster. The Irish parliament, Dail Eireann, met in January, 1919, with only twenty-four members answering to their names at the roll call. To the name of Terence MacSwiney and to thirty-five others, the answer was "Fe glas ag Gallaibh" ("Imprisoned by the foreigners"). MacSwiney was present at the next meeting on April 1 and attended all the others until his final arrest in August, 1920.

The years 1919 and 1920 saw increasing violence in Ireland; these were in the words of W.B.Yeats "dragon-ridden days," when "the nightmare rides upon sleep."[5] The Volunteers had become the Irish Republican Army (IRA) and were increasingly effective guerrilla fighters. The British sent reinforcements, soon dubbed the "Black and Tans" after a famous pack of hunting hounds. The hostilities are variously referred to as the Anglo-Irish War, the Black and Tan War, or sometimes the War of Independence. MacSwiney, like many others, was constantly "on his keeping," aware of the dangers of sleeping more than two or three nights at a time in any one place, always in jeopardy of arrest and imprisonment. At the same time he carried out the work of recruiting, organizing, training and inspiring Volunteers as well as carrying out his duties as an elected member of the Dail, and from January, 1920, as second-in-command to the Lord Mayor of Cork, Tomas MacCurtain.

In March, 1920, MacSwiney became the Lord Mayor when MacCurtain was murdered by British forces in his own home. Mayor MacSwiney was in his office in the City Hall in Cork presiding over a meeting early in the evening of August 12th when he was arrested by the British military. His court-martial charge was that he was "in possession of documents the publication of which would be likely to cause disaffection to His Majesty."

MacSwiney and the ten men who were arrested with him went on hunger strike in protest against the continual arrests of public representatives. On the third day, MacSwiney was separated from the rest and taken to Brixton Jail in England. He was spared the ordeal of force-feeding, but later, thinking it might be attempted when he was unconscious, as a preventative measure, some member of his family was with him constantly.

His wife, his sisters, his brothers, watched by his bedside during the incredibly long torture. His sister Mary and his friend Art O'Brien, both excellent publicists, "kept interest and sympathy alive everywhere, but also everywhere roused enquiries as to the conditions in Ireland that had made necessary such a protest. The tragedy of a private citizen could never have reached the outside world, but his official position as Lord Mayor of one of Ireland's chief cities put the episode in a different light. The spectacle of one man's will to endure, defying an Empire's will to destroy his country, startled the imagination of those who would have watched a small nation disappear with indifference. As day followed day and he still lived he became 'news' and journalists flocked to London to cable the latest bulletin to their papers . . . correspondents came from Spain, France, Italy, Switzerland, Germany, Denmark, Sweden, United States, Canada, Mexico, Brazil, Argentina, Australia, New Zealand, Japan, China, Burma, India, Afghanistan, Egypt, South Africa, to report on what was going on in Brixton."[6]

MacSwiney did not forget that he was not alone in his ordeal; the men who were arrested with him and those who had been already hunger-striking in Cork Jail, continued their fasting - by October there were eleven left. On October 17, after 67 days, Michael Fitzgerald died, the first man to die of hunger during the national struggle; within several hours after MacSwiney's death, another of the Cork prisoners died, Joseph Murphy, a twenty-two-year-old native of Lynn, Massachusetts. MacSwiney wrote to his colleagues in Cork a few weeks before his death reminding them, "If we go in glorious succession to the grave, the name of Ireland will flash in a tongue of flame throughout the world, and be a sign of hope for all time to every people struggling to be free."

MacSwiney died in Brixton Jail on October 25, 1920; he was buried in Cork on October 31. At his graveside, Arthur Griffith recalled to the mourners words quoted by MacSwiney himself in a speech a few months previously, "Triumph is not to those who can inflict most, but to those who can endure most." Griffith concluded: "Mourn for him, but let your mourning be that for a martyr who triumphs."

---

1. The Irish form of the name is Mac Suibhne; the spelling MacSwiney is nearer the Irish version than the variant MacSweeney, although the pronunciation of both the anglicized spellings is the same.

2. The word "Republican" refers to those men and women who wanted a Republic of Ireland, an independent nation. They are also referred to as nationalists although the political party called Nationalist was something else.

3. T.C.Murray to Moirin Chavasse, quoted in Moirin Chavasse. Terence MacSwiney (Dublin: Clonmore & Reynolds, 1961), p.17.

4. Prolonged fasting was an ancient Irish political and religious practice. Probably the first of the modern Irish to use it as a political weapon was John Daly, who in 1896 had secured his release this way after he had been imprisoned for twelve years. The English suffragettes had been using it since June, 1909, when Marion Wallace Dunlop fasted for ninety-one hours to obtain her release. Since then they had extended the practice, even after forcible feeding became commonplace. It had become so effective that in the spring of 1913 a bill picturesquely called the "Cat-and-Mouse Act" had been passed by Parliament. It was officially the Prisoner (Temporary Discharge for Ill Health) Bill, and meant, in practice, that when a hunger striker weakened dangerously, she was released temporarily from prison. When her friends had had time to nurse her back to health she was re-arrested and sent back to finish the original sentence. The

214

Cat-and-Mouse Act was used extensively in England and Ireland to fight woman's suffrage, and in Ireland against the nationalists. It was under this Act that MacSwiney had been released in 1917 and rearrested a few months later.

5. W.B.Yeats, "Nineteen Hundred and Nineteen," Collected Poems (London: Macmillan, 1952), p. 233.

6. Chavasse, op.cit., pp. 165-167.

Bibliographic Note

I have drawn on Moirin Chavasse, Terence MacSwiney (Dublin: Clonmore & Reynolds, 1961) for many of the facts about MacSwiney's life. Mrs. Chavasse, a long-time resident of Galway, and her husband were friends of the MacSwiney family, and much of her information came from them or was first hand. She was also ably assisted in her research by colleagues and other friends of MacSwiney and his family.

Con Harrington, who was private secretary to MacSwiney when he was the Lord Mayor, wrote about MacSwiney's arrest and martyrdom in Rebel Cork's Fighting Story(Tralee: Anvil Books, n.d.),pp. 81-91.

For general background, Dorothy Macardle, The Irish Republic (London: Victor Gollancz, Ltd., 1937) is the authoritative source of the struggle, written with nationalist sympathies. I have drawn upon my biography of Constance de Markievicz (Amherst: U. Mass. Press. 1967) for background as well.

Kevin Barry

(1902 - 1920)

by Jeremiah Murphy

The first time I remember hearing the Irish rebel ballad "Kevin Barry" was in the Red Hand Pub on dreary Leeson Street on a rainy night in Belfast several years ago.

Leeson Street is a Provisional IRA stronghold, so the pub was Catholic. Everything in Belfast is either Catholic or Protestant, and it doesn't make any difference if you're talking about a neighborhood or a barber shop or a bakery or a pub. It is either Catholic or Protestant.

There was an informal sing-along in the Red Hand Pub that night. One by one a man or a woman would get up and stand there or just sit in a hard wooden chair and sing a song or recite a poem. The songs and the poems were all sad, because this was Ireland, where The Troubles have been going on for centuries.

A young man stood in the center of the shabby pub that night and sang the sad ballad "Kevin Barry," while outside a British patrol would soon be moving along darkened Leeson Street.

The young man who sang the song was poorly dressed, and his features were unmistakably Catholic Irish. He could almost personify the thousands of young men - the Kevin Barrys - who have given their lives through the years so Ireland at last could be free.

The words went like this:

> In Mountjoy Jail one Monday morning,
> High upon the gallows tree,
> Kevin Barry gave his young life,
> For the cause of liberty.
> Just a lad of eighteen summers,
> Yet there's no one can deny,
> As he went to death that morning,
> Proudly held his head up high.

Another martyr for old Ireland,
   Another murder for the Crown,
Whose brutal laws may kill the Irish,
   But can't keep their spirit down.
Lads like Barry are no cowards,
   From the foe they will not fly:
Lads like Barry will free Ireland,
   For her sake they'll live and die.

Barry was a handsome young man, gifted in both intelligence and athletic ability. He was an honor student at Belvedere College, run by the Jesuits and the equivalent of Boston College High School in Boston, and an outstanding rugby player.

He enrolled at University College in Dublin in 1920 and promptly joined the Irish Republican Army. The hated Black and Tans were still operating in Ireland, and killing and burning resulted. They were called Black and Tans because of the color of their jackets and pants. Many were recruited from British prisons.

The IRA ambushed a Black and Tan truck on North King Street in the North End of Dublin, and six British soldiers were killed. The IRA volunteers escaped, but the area was cordoned off and the British soldiers started moving in.

Kevin Barry was "lifted" - arrested - because he was found with a revolver in his possession. He was tried by the British, found guilty, and sentenced to be hanged. The prosecution presented testimony that bullets from his revolver had the same ballistic characteristics of a bullet taken from a slain British soldier.

The British tortured Kevin Barry in Mountjoy Jail with the vain hope that he would reveal the identity of other IRA volunteers. But Barry somehow withstood the torture.

His scheduled execution set off protests from Ireland and America and even England, because of his age and the claim that he should be treated as a prisoner of war and not a criminal.

But the protests were ignored and some people said Barry could not be pardoned, because he had beendisfigured by torture and, if he were eventually set free, then the torture could be proved.

So he was sentenced to death, and the immediate response in Dublin and the rest of Ireland was an immediate flood of new volunteers to the IRA. The long range effect was that Ireland had another martyr to fan the flame of hatred for the British. The British never have understood the Irish and that condition still exists today.

On the morning of November 1, 1920, young Kevin Barry was hanged at Mountjoy Prison in Dublin. He was eighteen years old. The British had to bring in an executioner from England to do the job.

BIOGRAPHERS OF THE IRISH PATRIOTS

THOMAS N. BROWN Professor of History, University of Massachusetts, Boston.

Professor Brown is the author of *Irish-American Nationalism 1870-1890* (Lippincott, 1966); "The Origins and Character of Irish-American Nationalism" (Arno Press, 1976) and "Nationalism and the Irish Peasantry, 1800-1848" (Arno Press, 1976). The Arno Press publications are reprints.

RONA M. FIELDS, Ph.D. Associate Professor, Clark University, Massachusetts.

Dr. Fields is the author of *Society on the Run: A Psychology of Northern Ireland* (Penguin Ltd., 1973); *The Armed Forces Movement and the Portuguese Revolution* (Praeger Press, 1976); *Society in Siege* (Temple University Press, 1976); "The Struggle for a Homeland: Irish Republicanism and Jewish Zionism" (*Holy Cross Quarterly*, 1974); "Portugal's Celtic Heritage" (*Rosc*, 1976), "The Brown Berets" (*The Black Politician*, July 1971); "Politics of Community Mental Health" (*Social Policy Magazine*, Sept.-Oct. 1970).

MARTIN P. HARNEY, S.J. Professor of History (European Civilization and the History of Ireland) at Boston College continuously from 1934-1976; 1965 Recipient of the Gold Medal of the Eire Society, Boston; 1965 Recipient of the Gold Medal of the St. Brendan Society (County Kerry); 1976 Recipient of honorary degree of Doctor of History from Boston College. Father Harney has contributed articles to the *Encyclopedia Britannica*, the *Catholic Encyclopedia*. He is the author of *The Jesuits in History* (through 400 years), *Good Folks in Brittany*, *The Legacy of St. Patrick*, *Magnificent Witnesses*, *Medieval Ties between Italy and Ireland*, *The Catholic Church through the Ages*, *Families Who Followed The Lord*. During the years he has lectured in New England and New York, a total of 815 lectures (mostly on historical subjects).

MOIRA O'CONNOR JENKS Born and educated in Dublin, Ireland, Mrs. Jenks worked as a journalist in Dublin and London, England, before coming to the United States in 1968.

Mrs. Jenks has contributed articles on Ireland and book reviews to the Boston *Sunday Herald*, *Sunday Herald Traveler*, *Sunday Herald Advertiser*, *The New York Times* and *Detroit News*.

HELEN LANDRETH Curator of the Special Irish Collection of Bapst Library, Boston College, from June 1948 to the present. Miss Landreth spent five years working for *Collier's Weekly* and a brief time as fiction editor of *McClure's Magazine* in the late 1920s.

Miss Landreth is the author of *Dear Dark Head: An Intimate Story of Ireland*, *The Pursuit of Robert Emmet*, *The Mind and Heart of Mary Childers*, as shown in selections from a personal correspondence with Helen Landreth, *Croi agus Aigne Mary Childers* (the above title published serially in *Deirdre*, Dublin, Ireland, from autumn 1975).

DONALD McCAUGHAN, M.D. Born and educated in Dublin at Trinity College, Dr. McCaughan is Assistant Professor of Medicine, Harvard Medical School, Assistant Chief, Cardiology (Research), V.A. Hospital, West Roxbury.

IONE MALLOY Teacher, English Department, South Boston High School.

Ms. Malloy is a doctoral candidate at the University of Texas, Austin. She has contributed articles to the South Boston *Tribune* and the Boston *Globe* newspapers.

JEREMIAH MURPHY *Globe* newspaper columnist. Author of *Jeremiah Murphy's Boston* (Marlborough House, 1974)

MAURICE R. O'CONNELL Professor of History, Fordham University, New York City.

Professor O'Connell is the author of *Irish Politics and Social Conflict in the Age of the American Revolution* (University of Penn. Press, 1965); *The Correspondence of Daniel O'Connell* (in eight volumes: Vols. I-III published by the Irish University Press in 1973, Vols. IV-VIII in the press). His most recent article was "Daniel O'Connell and Religious Freedom" (*Thought*, June 1975).

Maurice O'Connell is a direct descendant of Daniel O'Connell.

HENRY AUGUSTINE TATE Formerly Head of Adult Programs, Department of Public Education, Museum of Fine Arts, Boston.

Mr. Tate received his D. Phil., Humanities, Irish Studies, from Trinity College, Dublin, Ireland.

JACQUELINE VAN VORIS Mrs. Van Voris is the author of *Constance de Markievicz: In the Cause of Ireland* (University of Mass. Press, 1967); a completely rewritten, much shorter version of the life of Countess Markievicz, designed for high school classes, called *Constance de Markievicz* (Feminist Press, 1972); *College: A Smith Mosaic* (Smith College, 1975).

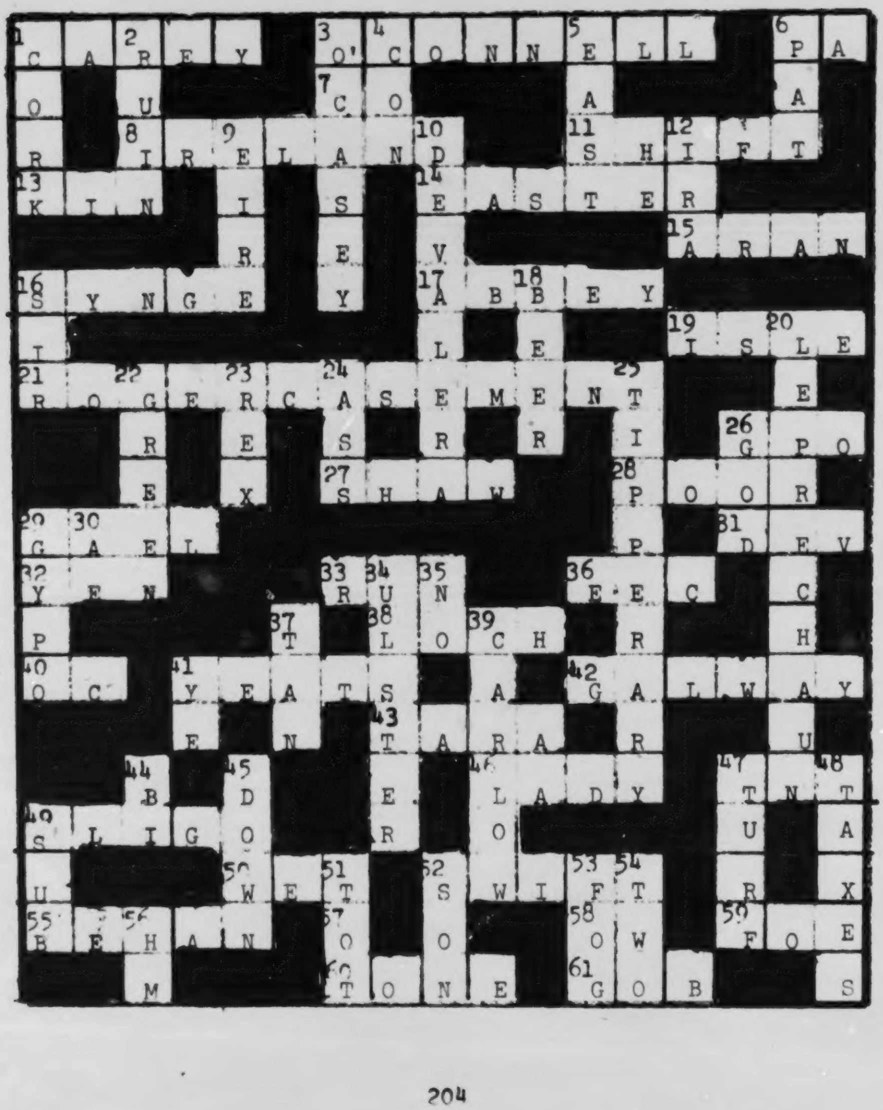
Crossword Puzzle

OBJECTIVES:

1. To have students review material taught in the course.
2. To have students make their own crossword puzzle on Ireland.

APPROACH:

1. Do the crossword puzzle with the students.
2. Allow students to make their own crossword puzzle on Ireland, working alone or in pairs. For term and spelling reference, they can use the booklet on Ireland that they have been collecting from teacher hand-outs and newspaper articles on Ireland. Blank crossword puzzle squares should be available for the students.



Crossword Puzzle

ACROSS

1 Name of famous Irish traitor, an informer who betrayed the Invincibles

3 Name of Catholic Emancipator (1775-1847); main street in Dublin is named after him

6 Name of relative Christy thought he had killed in Synge's *Playboy of the Western World*

7 Abbreviation for county

8 Name of the country we have been studying

11 Word that caused riots when *Playboy of the Western World* was first produced Jan.1907

13 Synonym for relatives

14 Name of holiday when 1916 Easter Rising occurred, symbolic for the resurrection of an oppressed people

15 Islands off the coast of Galway, the setting of *Riders to the Sea*

16 Author of *Riders to the Sea*

17 Famous theatre in Dublin, founded 1904

19 Ireland, the "Emerald ____"

21 Irish patriot who brought guns from Germany by submarine for the Easter 1916 Rising

26 Site of Easter Rising, 1916. Abbreviations for General Post Office

27 Irish intellectual and wit who lived in England, wrote play about Ireland called *John Bull's Other Island*

28 Until recently a chronic state of the Irish

29 "For the great ____s of Ireland
Are the men that God made mad,
For all their wars are merry,
And all their songs are sad."
G.K.Chesterton

31 Nickname of Easter Rising hero, spared from execution, because of Irish birth

32 Synonym for "desire" to visit Ireland

33 Fugitive from the law is "on the ___"

36 Abbreviations of European Economic Community

38 Synonym for "lake" (Gaelic word)

40 Initials for Oliver Cromwell, famous for his war cry, "To hell or Connacht."

41 Poet, playwright, Irish patriot, founder of the Abbey theatre, author of *Cathleen ni Houlihan*

42 County in western Ireland, famous in song for its beautiful bay

43 Site of ancient high court of Ireland

46 Title held by the author of *The Rising of the Moon*, a play by a founder of the Abbey Theatre

47 Initials for explosive

49 County where Yeats is buried under Ben Bulben

50 Colloquial for "Have a drink is "Have a ___"

52 18th century Dean of St. Patrick's. Author of "A Modest Proposal," *Gulliver's Travels.*

55 Brendan _____, author of *Borstal Boy*, *The Quare Fellow*, short story, "The Confirmation Suit."

58 Initials of 19th c. wit and author of *The Portrait of Dorian Gray*, *The Importance of Being Ernest*

59 Word describing the English invaders

60 Surname of Protestant patriot who tried to enlist Napoleon's aid in French invasions that would free Ireland by force from England in 1798. Died in jail while awaiting hanging, alledgedly by suicide.

61 Colloquial for "Shut your mouth" is "Shut your ___"

DOWN

1 An important city of southwest Ireland on the River Lee

2 Many homes of emigrants have been left on the Irish countryside in r_ _ _.

3 Irish playwright, author of *Juno and the Paycock*, *The Plough and the Stars*, *In the Shadow of a Gunman*

DOWN (continued)

4 Nickname for Cornelius
5 Location of Dublin
6 Popular Irish nickname for Patrick
9 Four-letter name of Ireland
10 Longest-serving President of Ireland, spared execution after the Easter 1916 Rising because of his American birth
12 Initials of the Irish Republican Army
16 Title awarded (later reroked) to Roger Casement for outstanding service in the Diplomatic Service of the English Government
18 Ireland is famous for horses, the Abbey, and Guinness ____.
20 A shoe mender. He wears a red coat with seven buttons in each row, and a cocked hat on whose point he sometimes spins like a top. The person who catches him can make him give up his crock of gold.
22 Symbolic color of the Emerald Isle
23 Latin for "King." A favorite name for dogs when the Irish under the Penal Laws were forbidden to speak their own language.
24 A kind of transportation
25 Name of a county, famous in a World War I song
26 Ireland is dedicated to ___. It is the land of saints and scholars.
29 First name of hero of O'Flaherty's The Informer
30 Initials substituting for George Russell A. _.
34 Name of northernmost province
35 Kevin Barry's answer to British request to turn informer
37 The notorious "Black and ____," so-called from the combination in their dress of the regulation black police cap and belt with the khaki Britich Army uniform.
39 "Low-car" in reverse, the name of a county in southeast Ireland
41 An archaic form of "you" still heard in Ireland, especially in the West
44 Abbreviation for Borstal Institute, subject of Brendan Behan's autobiographical Borstal Boy
45 A county up north, southernmost part of N. Ireland
47 Synonym for peat, popular fuel in Ireland
48 Artists living in Ireland are not required to pay t_ _ _s.
49 Vehicle by which Casement arrived in Ireland from Germany in 1916
51 A small child
52 Riders to the Sea tells of the last lost _ _ _ of Maurya.
53 John Ford's film The Informer created mood by using this weather condition: f_ _
54 Ireland is divided into 4 provinces, 32 counties, and _ (how many) Irelands.
56 Abbreviation for "His Majesty's" Borstal
57 A one-letter prefix to Irish names, meaning "grandson of"

A SELECTED BIBLIOGRAPHY

REFERENCE

Arnold, Bruce. *A Concise History of Irish Art*. Revised edition. N.Y., Oxford University Press, 1977.

Edwards, Owen Dudley. *Conor Cruise O'Brien Introduces Ireland*. N.Y., McGraw-Hill, 1969.

Encyclopaedia of Ireland. Edited by Allen Figgis. N.Y., McGraw-Hill, 1971.

Heaney, Carmel, "From the Emerald Isle," *New England Outdoors*, April 1977, pp.18-20.

Henry, Francoise. *Irish Art*. N.Y., Cornell University Press, 1965-1967. 3 vols: *Irish Art in the Early Christian Period*; *Irish Art During the Viking Invasions*; *Irish Art in the Romanesque Period*.

Hibernian Simplified Catalogue of the Postage Stamps of Ireland, 1922-1972. Dublin, Hibernian Stamp Co., 1972.

Shell Guide to Ireland. Edited by Lord Killanin & Michael V. Duignan. 2d ed. N.Y., Norton, 1967.

Treasures of Irish Art, 1500 B.C. - 1500 A.D.. Foreword by Frank G. Mitchell. N.Y., Metropolitan Museum of Art, 1976.

AUTOBIOGRAPHY AND BIOGRAPHY

Behan, Brendan. *Borstal Boy*. N.Y., Knopf, 1960.

Devlin, Bernadette. *The Price of My Soul*. N.Y., Knopf, 1969.

Mullen, Barbara. *Life is My Adventure*. N.Y., Coward-McCann, 1937.

O'Connor, Frank. *An Only Child*. N.Y., Knopf, 1961.

O'Sullivan, Maurice. *Twenty Years A-Growing*. N.Y., Viking, 1960.

Schofield, William G. *Seek for a Hero: The Story of John Boyle O'Reilly*. N.Y., P. J. Kenedy, 1956.

FOLK TRADITION

Danaher, Kevin. *The Year in Ireland: Calendar Customs*. Cork, Mercier Press, 1972.

Evans, E. Estyrn. *Irish Folkways*. London, Routledge & Kegan Paul, 1968.

Gregory, Isabella Augusta Persse, Lady. *Cuchulain of Muirthemne*. N.Y., Oxford University Press, 1973.

A Treasury of Irish Folklore. Edited by Padraic Colum. Rev. ed. N.Y., Crown, 1969.

GENEALOGY

Irish Family Names Map: Arms and Medieval Locations. Dublin, Geoffrey Chapman, Ltd., 1970.
Available from Irish Books & Media, Irish American Cultural Institute, St. Paul, Minnesota.

MacLysaght, Edward. *Irish Families*. N.Y., Crown, 1972.

__________ ______. *Surnames of Ireland*. Dublin, Irish Academic Press, 1973.

HISTORY

The Course of Irish History. Edited by T. W. Moody & F. X. Martin. Cork, Mercier Press, 1970.
Contains chronology of events.

de Paor, Liam. *Divided Ulster*. Baltimore, Penguin Books, 1970.

A History of Ireland. Edited by Margaret McCurtain. Dublin, Gill & Macmillan, 1969. 3 vols: Celts & Normans by Gearoid MacGearailt; Conquest & Colonisation by M. R. Collins; The Birth of Modern Ireland by Mark Tierney & M. McCurtain.

Landreth, Helen. Dear Dark Head: An Intimate Story of Ireland. N.Y., Whittlesey House, 1936; N. Y., Kraus Reprints, 1972.

Murphy, John A. Ireland in the Twentieth Century. Dublin, Gill & Macmillan, 1975.

O'Brien, Maire and Conor Cruise. A Concise History of Ireland. N. Y., Viking, 1972. (Beekman put out reprint.)

O'Faolain, Sean. The Great O'Neill. N.Y., Duell, Sloan and Pearce, 1942.

__________ ____. King of the Beggars. Westport, Ct., Greenwood Press, 1975. (Reprint of 1938 Viking Press edition)

Woodham-Smith, Cecil. The Great Hunger: Ireland 1845-1849. N.Y., Harper & Row, 1962.

THE IRISH-AMERICAN CONNECTION

Lucey, Charles. Harp and Sword 1776: The Irish in the American Revolution. San Francisco, American Irish Foundation, 1976.

Murphy, Charles. The Irish in the American Revolution. Groveland, The Author, 1975.

Ryan, Michael. The Irish in Boston. Boston, Boston 200 & United Boston Irish Corporation, 1976.

Shannon, William V.. The American Irish: A Political & Social Portrait. Rev. ed. N. Y., Macmillan, 1975.

Stone, Frank A.. The Irish: In Their Homeland, In America, In Connecticut. A Curriculum Guide. Storrs, Ct., University of Connecticut, 1975. Contains good bibliography and lists of instructional resources.

IRISH JOURNALS

Eire/Ireland. The Irish American Cultural Institute, 683 Osceola Avenue, St. Paul, Minnesota.

Hibernia. Hibernia National Review, 179 Pearse Street, Dublin 2, Ireland.

Ireland of the Welcomes. Irish Tourist Board, 63-67 Upper Stephen Street, Dublin 8, Ireland.

Woman's Way. Creation Ltd., Creation House, Botanic Road, Dublin 9, Ireland.

LITERARY BACKGROUND

Baire, Deirdre. Samuel Beckett. N.Y., Harcourt Brace & Jovanovich, 1978.

Cahill, Susan. A Literary Guide to Ireland. By Susan and Thomas Cahill. N.Y., Scribner, 1973.

Cleeve, Brian. Dictionary of Irish Writers. Cork, Mercier Press, 1967-1969. 3 vols.

Gregory, Isabella Augusta Persse, Lady. Our Irish Theatre. N.Y., Putnam, 1965.

Krause, David. Sean O'Casey: The Man and His Work. N.Y., Macmillan, 1975.

NOVELS AND SHORT STORIES

Exploring English 1: Anthology of Short Stories. Edited by Augustine Martin. Dublin, Gill & Macmillan, 1965.

Joyce, James. *Dubliners*. N. Y., Viking, 1965.
Lavin, Mary. *Collected Stories*. Boston, Houghton Mifflin, 1971.
Maken, Walter. *Flight of the Doves*. N. Y., Macmillan, 1970.
O'Brien, Flann. *Poor Mouth: A Bad Story about the Hard Life*. N.Y., Viking, 1975.
O'Flaherty, Liam. *The Informer*. N.Y., New American Library, Signet Classics, 1961.
Stephens, James. *The Crock of Gold*. N.Y., Macmillan, 1961.

PLAYS

Beckett, Samuel. *Waiting for Godot*. N.Y., Grove Press, 1954.
Masterpieces of the Modern Irish Theatre. Edited by Robert W. Corrigan. N. Y., Macmillan, 1967. Includes *The Countess Cathleen*, *The Playboy of the Western World*, *Riders to the Sea*, *The Silver Tassie*, *Cock-A-Doodle Dandy*.
McGreevey, John. *The Informer*: A Play in One Act. Chicago, The Dramatic Publishing Company, 1949.
O'Casey, Sean. *Three Plays*: *Juno & the Paycock*, *The Shadow of A Gunman*, *The Plough and the Stars*. N.Y., St. Partin's Press, 1966.

POETRY

The Book of Irish Verse. Edited by John Montague. N.Y., Macmillan, 1977.
Heaney, Seamus. *North*. London, Faber, 1976.
Modern Irish Poetry. Edited by Derek Mahon. London, Sphere Books, 1972.
Penguin Book of Irish Verse. Edited by Brendan Kennelly. Baltimore, Penguin Books, 1970.
Yeats, William Butler. *Selected Poems*. N.Y., Macmillan, 1962.

TRAVEL

Kehoe, Constance. *Enjoying Ireland*: *What to see & Where to go*. By Constance and William Kehoe. N.Y., Devin Adair, 1966.
McCarthy, Joe and the Editors of Time-Life Books. *Ireland*. N.Y., Time-Life Books, 1970.
Thomas, Veronica, "The Arans, Ireland's Invincible Isles," *National Geographic*, April 1971, pp. 544-573.
Uris, Jill and Leon. *Ireland*: *A Terrible Beauty*. N.Y., Doubleday, 1975.

RECORDS (Music)

The Chieftains. Records 1-6. Number 6 has a title: *Bonaparte's Retreat*. Dublin, Claddagh Records (CC 2,7,10,14,16,20).
Heaney, Joe. *Irish Traditional Songs in Gaelic & English*. London, Topic Records (12T 91).
Makem, Tommy. *Freedom's Sons*. N.Y., Columbia Records (CS9 336).
O Riada, Sean. *O Riada*. Dublin, Gael Linn Records (CEF 032).

RECORDS (Spoken)

Beckett, Samuel. MacGowran Speaking Beckett (Jack MacGowran) Dublin, Claddagh Records (CCT 3)

Heaney, Seamus. The Northern Muse: Seamus Heaney & John Montague reading from their poetry. Dublin, Claddagh Records (CCT 4)

The Irish Uprising 1916-1922. N.Y., Columbia Records, 1966.

MacLiammoir, Michael. Ireland Free: Revolutionary Speeches and Poems of Ireland. N.Y., Spoken Arts #749.

"The Men Behind the Wire." Walton's Piano and Musical Instrument Galleries, Dublin.

Murphy, Richard. Battle of Aughrim. Read by Cyril Cusack & others; music by Sean Ó Riada. Dublin, Claddagh Records (CCT 7)

Synge, John Millington. Riders to the Sea & In the Shadow of the Glen. N.Y., Spoken Arts #743.

ADDRESSES:

Claddagh Records Limited
Dame House
Dame Street
Dublin 2, Ireland (Catalog booklet available)

Gael Linn Records
54 Grafton Street
Dublin 2, Ireland

Spoken Arts
310 North Avenue
New Rochelle, New York 10801

Topic Records Ltd.
Missington Road
London NW3, England

228

Appendix A

The Irish Uprising: 1916-1922

(A CBS production, with the Clancy Brothers and Tommy Makem).

TABLE OF CONTENTS

Page 1.	The Soldiers Song (Refrain)	Record 1, Side 1.	Band 1
	The Bold Fenian Men		
Page 2.	Lonely Banna Strand		Band 2
Page 4.	"The Rebel" by Padraic Pearse		
Page 4.	The Tri-colored Ribbon		
Page 5	The Rising of the Moon		Band 3
Page 6.	The beginning of the Easter Rising, April 24, 1916		
Page 7.	Proclamation of the Provisional Government of the Irish Republic		
Page 8.	Biographies of the executed signers of the Proclamation		
Page 9.	Wrap the Green Flag 'Round Me Boys	Record 1, Side 2.	Band 1
Page 11.	Easter Week (song)		Band 2
	"Easter 1916" by William Butler Yeats		
Page 12.	Tipperary So Far Away		
Page 13.	The Rose Tree by William Butler Yeats		
	Down by the Glenside		Band 3
Page 14	from *Drums Under the Window* by Sean O'Casey		
	The West's Awake		
Page 15	Pearse's Surrender Order, April 29, 1916, (by Senator Dr. James Ryan)		
Page 16.	Pearse's surrender order	Record 2, Side 1.	Band 1
Page 17	The Foggy Dew	(or 3)	
	Sixteen Dead Men by William Butler Yeats		
Page 18.	Boys from the County Cork	Record 2, Side 2.	Band 1
Page 19.	Kevin Barry	(or 4)	
Page 20.	Shall My Soul Pass Through Ireland		Band 2
Page 21.	A Nation Once Again		Band 3
Page 22.	The Soldiers Song, the Irish National Anthem		

The Irish Uprising: 1916-1922 (with the Clancy Brothers and Tommy Makem)

Record 1, Side 1.

1. Four times in 118 years small but absolutely dedicated bands of Irishmen had taken up arms in an attempt to free their country from the British domination under which it had been languishing for centuries. Three times they failed, but left a legend of martyrdom and a deep longing for freedom. The fourth time, the uprising of Easter Week 1916, 1200 men marched into the streets of Dublin and released a force that was in three short years to bring to birth the new independent Republic of Ireland.

(From "The Soldiers Song" - the national anthem of Ireland; it was written by Peadar Kearney, the uncle of Brendan Behan, in 1907)

REFRAIN

Soldiers are we, whose lives are pledged to Ireland,
Some have come from a land beyond the wave,
Sworn to be free, no more our ancient sireland
Shall shelter the despot or the slave;

2. One of the spokesmen for Irish freedom in 1916 was Padraic Pearse, poet, schoolmaster, finally Commandant-in-Chief of the Republican forces in Easter Week. In August, 1915, Pearse had delivered a funeral oration at the grave of a hero of an earlier Rising (the Fenian Rising of 1867), Jeremiah O'Donovan Rossa:

"The defenders of this realm have worked well in secret and in deep. They think that they have pacified Ireland; they think that they have purchased half of us and intimidated the other half. They think that they have foreseen everything; they think that they have provided against everything. But the fools, the fools, the fools! They have left us our Fenian dead, and while Ireland holds these graves, Ireland unfree shall never be at peace."

Tonight we man the bearna baoghal
In Erin's cause, come woe or weal
'Mid cannon's roar and rifle's peal
We will chant a soldier's song.

(bearna baoghal =
Gaelic for gap of
danger)

3. "The Bold Fenian Men"

See who comes over the red blossomed heather,
Their green banners kissing the pure mountain air
At the right eyes to front stepping proudly together . . .

("The Bold Fenian Men" pays tribute to the revolutionaries of 1867 who belonged to the Irish Republican Brotherhood and who were known as Fenians, i.e., followers of Finn, the mythical hero of an earlier day. One of the Fenian skirmishes with the English Crown forces took place at Agherlow, a glen in Tipperary).

4. Sean T. O'Kelly, who from 1945-1959 served as President of the Irish Republic:

"We are definitely determined that there must be a stand in arms against Britain sometime or another. I repeated last night the old English adage used in Ireland: 'England's difficulty is Ireland's opportunity.' That was our gospel. And we were building up for the day that England would be in a tight difficulty in a war and that we would get a chance to have a slap at her.

Pay them back woe for woe
Give them back blow for blow,
Out and make way for the bold Fenian men

Side by side for the cause of our forefathers battled
When our hills never record the tread of a slave
In many a field where the leaden hail rattled
Through the red gap of glory they marched to the grave.

And those who inherit their name and their spirit
Will march 'neath the banners of liberty's end.
All who love foreign law native or Sassanach (Sassanach = an
English person, a term used
in Gaelic-speaking areas of Eire.)
Must out and make way for the bold Fenian men.

Band Two

5. One of the commanders during Easter Week was a young teacher of mathematics named Eamon de Valera. With only one interruption, Eamon de Valera has been President of Ireland since its independence: "To me there have been two outstanding events in modern Irish history, in the history of the period through which I myself have lived. The first was the Proclamation of Easter Week, that is the session in arms by the Irish Volunteers and the Citizen Army, of Ireland's right to independence, and it was to establish that claim that the Easter Rising took place."

6. "Lonely Banna Strand"
A Street Ballad of Roger Casement*

'Twas on Good Friday morning all in the month of May,
A German ship was signalling beyond there in the bay,
"We've 20,000 rifles all ready for to land!"
But no answering signal came from lonely Banna Strand.

*The Cobh Harbour or Queenstown Harbour of the song are Cork.

"No signal answers from the shore," Sir Roger sadly said,
"No comrades here to welcome me, alas, they must be dead.
But I must do my duty, and at once I mean to land."
So in a boat he pulled ashore to lonely Banna Strand.

The German ships were lying there with rifles in galore;
Up came a British ship and spoke, "No Germans reach the shore!
You are our Empire's enemy, and so we bid you stand,
No German foot shall e'er pollute the lonely Banna Strand."

They sailed for Queenstown Harbour, said the Germans, "We're undone.
The British are our masters, man for man and gun for gun;
We've 20,000 rifles here which never shall see land.
For we'll sink them all and bid farewell to lonely Banna Strand."

The R.I.C. were searching for Sir Roger high and low, (R.I.C. = Royal Irish Constabulary, or police)
They found him at MacKenna's Fort, they said, "You are our foe."
Said he, "I'm Roger Casement, I came to my native land,
I mean to free my countrymen on lonely Banna Strand."

They took Sir Roger prisoner and sailed for London town,
And in the Tower they laid him as a prisoner to the Crown;
Said he, "I am no traitor," but his trial he'd to stand
For bringing Garman rifles to lonely Banna Strand.

'Twas in an English prison that they laid him to his death.
"I'm dying for my country," he said with his last breath.
He's buried in a prison yard far from his native land.
The wild waves sing his requiem on lonely Banna Strand.

(Sir Roger Casement, having retired from the British colonial service with a knighthood, went to Germany in 1915, where he arranged for a shipment of arms to be delivered to the Irish Volunteers aboard a disguised merchant ship called the Aud.

Casement himself was landed from the German submarine on Banna Strand in County Kerry in April, 1916, but was soon arrested, taken to London, tried, and subsequently hanged for high treason.)

7. (From de Valera's 40th Anniversary Speech on the Easter Rising of 1916)

"It required men of courage to go out at that particular period. The British empire with its allies were strong. They were fully equipped at the time in battle array, and it required courage to throw down a challenge to that empire. But it was done." Men like Padraic Pearse and James Connolly, and Eamon de Valera believed and were one day to prove that, though they commanded only a handful of zealous men, they spoke for all of Ireland.

8. In a poem called "The Rebel," Pearse wrote:

> I am come of the seed of the people, the people that sorrow.
> That have no treasure but hope,
> No riches laid up but a memory
> Of an ancient glory.
> My mother bore me in bondage, in bondage my mother was born,
> I am of the blood of serfs;
> The children with whom I have played, the men and women with whom I have eaten,
> Have had masters over them, have been under the lash of masters,
> And, though gentle, have served churls;
>
> . . . .
>
> And now I speak, being full of vision;
> I speak to my people, and I speak in my people's name to the masters of my people
> I say to my people that they are holy, that they are august, despite their chains,
> That they are greater than those that hold them, and stronger and purer,
> That they have but need of courage, and to call on the name of their God,
> God the unforgetting, the dear God that loves the peoples
> For whom He died naked, suffering shame.
>
> And I say to my people's masters: Beware,
> Beware of the thing that is coming, beware of the risen people,
> Who shall take what ye would not give.
> Did ye think to conquer the people,
> Or that Law is stronger than life and than men's desire to be free?
> We will try it out with you, ye that have harried and held,
> Ye that have bullied and bribed, tyrants, hypocrites, liars!

9. "The Tri-colored Ribbon"

CHORUS

All around my heart I wear the tri-colored ribbon, O,
All around my heart, until death comes to me,
And if anybody is asking why I'm wearing that ribbon, O,
It's all for my true love I never more shall see.

> He whispered, "Good-bye, Old Ireland is calling,
> High over Dublin the tri-color flies,
> In the streets of the city, the foeman is falling,
> And wee birds are singing - old Ireland, Arise."

The struggle was ended, they brought me the story,
The last whispered message he sent unto me,
"I was true to my land, love, I fought for glory,
And gave up my life for to make Ireland free."

CHORUS

(The three colors of the national ensign of Ireland stand for the six northern counties, which are separated from the rest of Ireland and are still a part of the United Kingdom (orange), for the 26 counties which comprise the Republic of Ireland (green), and for the purity of ideals which will ultimately - it is hoped - unite the two parts of the country once again (white). The use of the Tricolor, introduced in 1848 and afterwards banned by the British, became an act of Irish national solidarity and defiance. The flag was made the official emblem of the Irish Republic in 1921.)

Band Three
10. "The Rising of the Moon" A.D. 1798

"Oh, come tell me, Shawn O'Farrall,
Tell me why you hurry so?"
"Hush!" ma bouchal, hush, and listen,"
And his cheeks were all aglow;
"I bear orders from the Captain -
Make you ready quick and soon;
For the pikes must be together
By the risin' of the moon."

(Ma bouchal= Gaelic for my boy)

"Oh, then, tell me, Shawn O'Farrall,
Where the gath'ring is to be?"
"In the old spot by the river,
Right well known to you and me;
One word more - for signal token
Whistle up the marching tune,
With your pike upon your shoulder,
By the risin' of the moon."

Out from many a mud-wall cabin
Eyes were watching thro' the night;
Many a manly heart was throbbing
For the common morning light.
Murmurs ran along the valleys,
Like the banshee's lonely croon,
And a thousand pikes were flashing
By the risin' of the moon.

Banshee: in Gaelic (Irish) folklore, a supernatural being whose wailing was supposed to foretell a death.

All along the singing river,
That dark mass of men was seen --

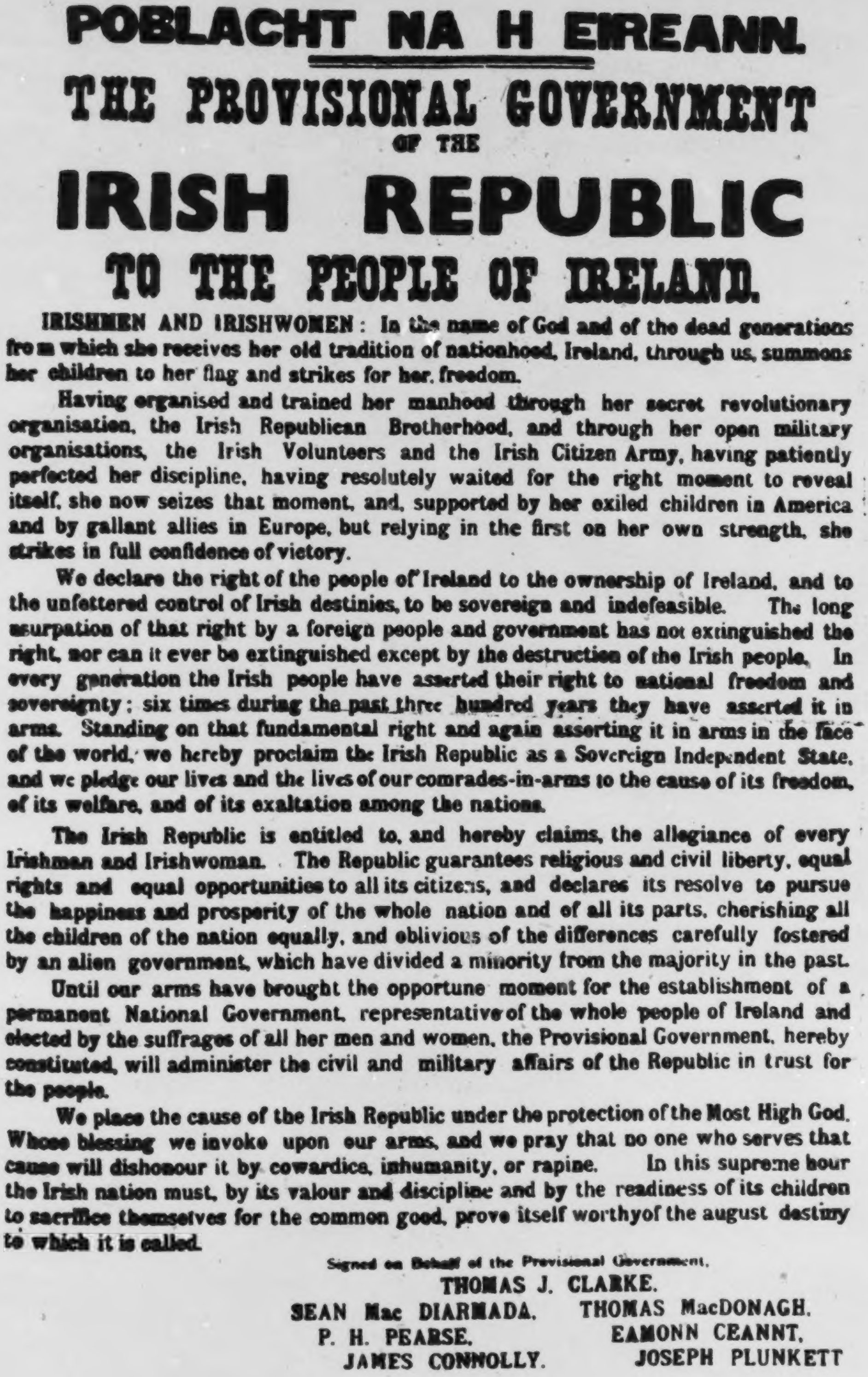
Far above their shining weapons
     Hung their own beloved "Green."
"Death to ev'ry foe and traitor!
     Forward! strike the marchin' tune,
And hurrah, me boys, for freedom!
     'T is the risin' of the moon."

11. On Easter Monday, April 24, 1916, members of the Irish Volunteers and the Irish Citizen Army captured Dublin's General Post Office building and established there a headquarters for the insurrection and for a new provisional government in whose name Ireland was declared free (see next page).

(This proclamation, signed by seven of the leaders of the Uprising, was read to the people by Padraic Pearse before the G.P.O. on Easter Monday, 1916.)

The signatories of the Proclamation of the Irish Republic were executed by the British:

Patrick H. Pearse	Executed	May 3, 1916	
Thomas J. Clarke	"	May 3, 1916	
James Connolly	"	May 12, 1916	(while strapped in a chair because badly wounded)
Sean MacDermott	"	May 12, 1916	
Thomas MacDonagh	"	May 3, 1916	
Eamonn Ceannt	"	May 8, 1916	
Joseph Mary Plunkett	"	May 4, 1916	



POBLACHT NA H EIREANN.

THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN: In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty; six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government.

THOMAS J. CLARKE.
SEAN Mac DIARMADA. THOMAS MacDONAGH.
P. H. PEARSE. EAMONN CEANNT.
JAMES CONNOLLY. JOSEPH PLUNKETT

The seven signatories of the Proclamation of the Irish Republic were the key figures in the rebellion. Here are brief biographies of each:

PEARSE, PATRICK H.: Born, Dublin, 1879; law graduate of the Royal University of Ireland; learned to speak Irish as well as he spoke English and wrote prose, poetry and plays in both languages; regarded as the voice of resurgent Ireland, he founded St Edna's school to further the ideal of Gaelic Ireland; an orator of extraordinary power, he became a leading member of the Revolutionary Council, Irish Republican Brotherhood; was commander-in-chief of the Irish Republican forces in Easter Week and, as President of the provisional government, read the Republican proclamation from the steps of the General Post Office. He was executed on May 3, 1916; his brother William,who fought with him,was executed on the following day.

CLARKE, THOMAS J.: Born in England of Irish parents in 1858; lived with them in Dungannon, County Tyrone, and immigrated to the U.S. where as a young man he was actively associated with the Irish revolutionary movement, Clan na Gael. Was arrested while on a revolutionary mission to England in 1883 and spent almost 16 years in British prisons. At the age of 35 he wrote that he had spent almost one-third of his life in jail. On release, he returned to Dublin and devoted himself to the strengthening of the Irish Republican Brotherhood; was a tireless force in pressing for a rising while Britain was involved in World War I; fought in the General Post Office during Easter Week; executed May 3, 1916.

CONNOLLY, JAMES: Born in County Monaghan, 1870; went to work in Edinburgh, Scotland, at the age of 11, educated himself by reading, and returned to Ireland as a socialist organizer; edited and printed the first Irish socialist paper, The Worker's Republic. Spent seven years in America - from 1903 to 1910 - as organizer for the Independent Workers of the World and founded there the Irish Socialist Federation. Back in Dublin, he helped to form the Irish Citizen Army, a workers' force, which joined with the Volunteers in the Rising; was commandant-general of the Dublin division, army of the republic during Easter Week; badly wounded in the Rising he was executed May 12, 1916, while strapped in a chair.

MacDERMOTT, SEAN: Born in Kiltyclogher, County Leitrim, 1884; went to Scotland to work at the age of 15; came into the Irish militant nationalist movement through association with Clarke and membership of the Gaelic League; as national organizer for the Irish Republican Brotherhood travelled through Ireland enrolling recruits for the rising; a member of the Military Council of the Irish Volunteers, fought in the General Post Office and was executed May 12, 1916.

MacDONAGH,THOMAS: Born Cloughjordan, County Tipperary, 1878; educated Rockwell College, Cashel; poet, playwright, teacher, was active lieutenant to Pearse in Gaelic League and in the foundation of St. Enda's School; director of organization, Irish Volunteers, he commanded a post in Jacob's biscuit factory, Dublin, during Easter Week; executed May 3, 1916.

CEANNT, EAMONN: Born Galway, 1881, son of a policeman in Britain's service; was introduced to republicanism through membership of the Gaelic League when family moved to Dublin; talented Irish piper, he was an authority on Irish traditional music; joined Irish Volunteers on their establishment, 1913; commanded rebel post in the Dublin Union (institute for the workless poor) Easter Week; executed May 8, 1916.

PLUNKETT, JOSEPH MARY: Born, Dublin 1887; poet and campaigner for revival of Irish language; founder-member of Irish Volunteers, 1913; as envoy for Irish Republican Brotherhood, travelled to the U.S. and Germany to further Casement's mission for aid for the rising from Germany; as director of military operations, Irish Volunteers, drafted plans for the rising in Dublin, and left hospital bed after operation for glandular tuberculosis, to take part in fighting in General Post Office; executed May 4, 1916, a few hours after his marriage to Dublin artist Grace Gifford.

OLD IRISH SLOGAN: "England's difficulty is Ireland's opportunity."

Record One/Side Two

1. "Wrap the Green Flag 'Round Me Boys"

"Wrap the Green Flag 'Round Me Boys" is a song of the Fenian period. The green flag - with a harp of gold in the center - first carried by the revolutionaries of 1867 and, together with the Tricolor, was flown from the roof of the G.P.O. during Easter Week.

Wrap the green flag round me, boys,
To die 'twere far more sweet
With Erin's noble emblem, boys,
To be my winding sheet.
In life I loved to see it wave,
And follow where it led;
But now my eyes grow dim, my hand
Would grasp its last bright shred.

CHORUS:
Then wrap the green flag round me, boys,
To die 'twere far more sweet
With Erin's noble emblem, boys!
To be my winding sheet.

And I had hoped to meet ye, boys,
On many a well-fought field,
When to our sacred banners, boys,
The treacherous foe would yield,
But now, alas! I am denied
My dearest earthly prayer;
You'll follow and you'll meet the foe,
But I will not be there.

CHORUS

But though my body moulders, boys,
My spirit will be free
And ev'ry comrade's honour, boys,
Will yet be dear to me,
And in the thick and bloody fight
Let not your courage lag,
For I'll be there and hov'ring near
Around the dear old flag.
CHORUS

2. Throughout Dublin the Volunteers and Citizen Army were hastily securing positions behind barricades of old furniture and personal possessions in public buildings, railway stations, mills and factories.

At Jacob's biscuit factory a small brigade under the command of Thomas MacDonagh, assisted by Michael O'Hanrahan, was holding off a force of British regulars. Mrs. Eileen O'Hanrahan Reilly, sister of Michael O'Hanrahan:

"I went to Jacob's factory and the Volunteers were looking at the windows and they knew me, and I said, 'I want to see Tom MacDonagh.' Michael and he were there. And I gave Tom my message, and 3 or 4 of the other boys came to see me out. And young Tom MacDonagh, too, and then I looked round to Michael to bid him goodby. And for Michael the tears rushed into his eyes. And Tom MacDonagh said to me,'Eileen, surely you'll see Michael again. You don't think this is the last time you'll see him.' And I did see poor Michael again, but if I did it was for his execution."

(Michael O'Hanrahan was executed by the British in May, 1916. During Easter Week Mrs. Eileen O'Hanrahan Reilly 'went out' to serve as a nurse).

3. Cathal Brugha was Vice-commandant of the South Dublin Union District. He was to become independent Ireland's first Minister of Defence and a key organizer of the Irish Republican Army, known to the world as the IRA. His son, Rory Brugha:

"Pearse and Connolly felt that to convince Irishmen that their country was worth something, they would have to make a major sacrifice and this they did. The public generally, particularly in Dublin, were very apathetic and antagonistic to the Irish Volunteers and the Irish Citizen Army, but, as the executions went on, I understand that the tone of the people changed and the attitude changed. The British played into the hands of Pearse and Connolly and MacDonagh by executing them."

4. Sean Harling, sent home from the Post Office during Easter Week because he was only 16 years old: "Every family in the city of Dublin had someone serving in the British forces. Now this caused a feeling of loyalty to England, of course. Naturally money will always talk in that direction, and this went on for a long time. In fact, when most of the prisoners were coming from Richmond Barracks along the quay, the Dublin people spat on them."

Band Two

5. "Who Fears to Speak of Easter Week"
(Song of praise of the rebels of 1916)

Who fears to speak of Easter Week,
   Who dares its fate deplore?
The red-gold flame of Erin's name
   Confronts the world once more

So Irishmen remember them
   And raise your heads with pride
That great men, and straight men,
   Have fought for you and died.

The storied page of this, our age,
   Will save our land from shame;
The ancient foe had boasted low
   That Irishmen were tame.

They'd bought their souls with paltry doles,
   And told the world of slaves,
That lie, men, shall die, men,
   In Pearse and Plunkett's graves.

The brave have gone to linger on
   Beneath the tryant's heel.
We know they pray another day
   With flags of flagging steel.

Now from their cell their voices swell
   And loudly call on you.
Then ask, men, the task, men,
   That yet remains to do.

6. William Butler Yeats witnessed and recorded the meaning of the irreversible step toward freedom in "Easter 1916."

I have met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or polite meaningless words,
Or have lingered awhile and said
Polite and meaningless words,
And thought before I had done
Of a mocking tale or a gibe
To please a companion
Around the fire at the club,

Being certain that they and I
But lived where motley is worn (motley - the clothing of the clown)
All changed, changed utterly:
A terrible beauty is born.

. . .

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice? (suffice - be enough)
That is Heaven's part, our part
To murmur name upon name,
As a mother names her child
When sleep at last has come
On limbs that had run wild.
What is it but nightfall?
No, no, not night but death;
Was it needless death after all?
For England may keep faith
For all that is done and said.
We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse--
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly;
A terrible beauty is born.
1916

Note:

MacDonagh, Connolly, and Pearse were leaders of the 1916 Rising, as well as signers of the Proclamation of the Provisional Government of Ireland. MacBride was a leader of the 1916 Easter Rising, but, more important for Yeats, the husband of his great love - Maud Gonne MacBride.

7. ("Tipperary So Far Away" memorializes the death of Sean Treacy, commandant of the Third Tipperary Bridgade, who was killed by Crown forces in Talbot Street, Dublin, in 1920, during the Anglo-Irish War.)

"Tipperary So Far Away"

The moon that shone down on Dublin town
When the deadly fight was o'er;
Thousands lay on the cold, cold ground,
Their lives to claim no more.

The moon it shone down on O'Connell Street
Where a dying young rebel lay,

With his body dashed and his arms outstretched
And his life's blood flowed away.

A passing comrade heard the moans
The sufferer soon was found.
Softly, gently there rest his head,
Up from the cold, cold ground;

Softly gently come raise, he cried,
No longer on earth can I stay.
I will never more roam to my only home
In Tipperary so far away.

A lock of my hair I pray you take
To my mother so dear to me.
And tell her it was here by the Liffey side
My mouldering bones do lay.

For it would grieve your heart
To see good men shot down
Their bodies thrown into the sea.
And a vision of light came before me tonight
Of Tipperary so far away.

8.

"The Rose Tree"

by William Butler Yeats

"O words are lightly spoken,"
Said Pearse to Connolly.
"Maybe a breath of politic words
Has withered our Rose Tree;
Or maybe but a wind that blows
Across the bitter sea."

"It needs to be but watered,"
James Connolly replied;
"To make the green come out again
And spread on every side,
And shake the blossom from the bird
To be the garden's pride."

"But where can we draw water,"
Said Pearse to Connolly,
"When all the wells are parched away?
O plain as plain can be
There's nothing but our own red blood
Can make a right Rose Tree."

Band Three
9.

"Down by the Glenside"

(a tribute to the rebels of 1867)

'T was down by the glenside I met an old woman
Aplucking young meadow she ne'er saw me coming.
I listened awhile to the song she was humming
Glory-O, Glory-O, to the bold Fenian men.

'Tis 50 long years since I saw the moon beaming
On strong manly forms, and on eyes with hope beaming.
I see them again, sure through all my day dreaming.
Glory-O, Glory-O, to the bold Fenian men.

When I was a young girl their marching and drilling
Awoke in the glenside sounds awesome and thrilling
They loved poor old Ireland and to die they were willing.
Glory-O, Glory-O, to the bold Fenian men.

10. Another of the witnesses to Easter Week was a young writer who had become a passionate advocate of Irish independence, Sean O'Casey: (from his Drums Under the Window, his autobiographical work).

"A rare time for death in Ireland; and in the battle's prologue many a common man, woman, and child has said goodbye to work and love and play; many more in an hour or so would receive a terse message that life no longer needed them. . . . a child surprised in the doorway; an old man stretched in the street; a young man near a lamp post which he had clutched when the bullet struck him, and down which he had slid when he died; his curiously white face containing wide eyes staring upwards, as if asking the sky why this had happened, a stiff arm still half-encircling the lamp standard; a young lassie in holiday attire, lying on her face, maybe hurrying home when she heard the uproar, but going too slow, for on the brilliant white blouse a purple patch of death was spreading over the middle of the back; . . . all of the goodly company of the dead who died for Ireland. Jesu, have pity! Quiet, comrades, quiet, it was necessary that you should die for Ireland, too. You didn't want to die. I know, I know. You signed no proclamation; you invaded no buildings; you pulled no triggers; I know, I know. But Ireland needed you all the same. Many will die like that before Ireland can go free. . . ."

Some died by the glenside, some died near the strangers
And wise men have told us, that their cause was a failure;
But they stood by old Ireland and never feared danger.
Glory-O, Glory-O, to the bold Fenian men.

11. ("The West's Asleep" salutes the fighting men of the West of Ireland, who, under the native kingship of O'Connor in the twelfth century, established the supremacy of the province of Connacht and repelled, for a time, the Norman invaders of Ireland. Under a later leader - Burke of Clanricarde - the Connachtmen fought the Normans, led by the Earl of Kildare, at Knowcktoe, County Galway in 1504. The last great contribution the men of the West made to the cause of Irish freedom was at Aughrim, in County Galway, in 1691,when they were defeated fighting an army of William of Orange, King of England.

Since then, the song reminds us, the West's asleep and the rest of Ireland keeps vigil until the men of Connacht will inevitably arise to smite the English conqueror. The song, written by Thomas Davis, was first published in 1843, and reprinted many times thereafter.)

"The West's Awake"

When all beside a vigil keep,
The West's asleep, the West's asleep.
Alas, and well may Erin weep
When Connacht lies in slumber deep.
There lake and plain smile fair and free,
'Mid rocks their guardian chivalry,
Sing oh! let man learn liberty,
From crashing wind and lashing sea!

And if, when all a vigil keep,
The West's asleep, the West's asleep,
Alas! and well may Erin weep,
That Connacht lies in slumber deep,
But hark! a voice like thunder spake:
The West's awake, the West's awake!
Sing oh, hurrah! let England quake!
We'll watch till death for Erin's sake.

Pearse's Surrender Order — April 29, 1916*

Pearse (commander-in-chief of the rising) came down to me on Friday, April 28. He looked tired and told me he would not get any sleep at all. He asked if we had any sedative that would help him to get a bit of sleep. I told him we had nothing in the ordinary line of sedatives. We had a poor collection of medicines.

I said to him, "I have a little tincture of opium here; will you try that?" He asked not to be given anything too strong as he might have to be awakened at a moment's notice. He took the opium but I don't think it did him much good.

An hour later, the Post Office was on fire, and sleep for him or anybody else was out of the question.

By Friday morning, April 28, the building was really burning around us, and we got the order to leave.

First, we collected the eight or nine wounded men, and the women went with them to Jervis Street Hospital. They got through although the firing was heavy. But the wounded Connolly refused to go with them.

We were about to leave when another disaster struck. A Volunteer

*As told by a medical student, Senator Dr. James Ryan, who was at the G.P.O. at the time.

dropped a hand grenade which exploded and badly wounded four men. I dressed their wounds and we got them out in blankets and sheets. Because of this I was among the last few out of the Post Office.

Pearse stood at the exit, sword in hand. Every so often he lowered the sword as a signal for more men to leave and dash across Henry Street which was under fire. We got out through a house and reached a courtyard at the back of Moore Street. Here I dressed 16 more men who had been wounded in the dash across. We later began to break our way through to the north side of the city. There were about 120 in our party - all dead beat for the want of sleep.

In one house we came on a lovely feather bed, and Sean MacDermott and myself piled in. Suddenly, one of the big British guns rocked the house. Sean said, "That's done it. We'll have to get up again."

Connolly had now been taken out to a room in Moore Street and he sent for me on the morning of Saturday, April 29.

He was being shaved by one of the Volunteers and he asked me to put a clean dressing on his ankle before he went to Dublin Castle, where Pearse was arranging the surrender. He was unusually chatty and told me that the leaders of the rising would all be shot, but that the rank and file would go free.

I then saw a sight I shall never forget. Lying dead on the footpath at Moore Street were three elderly men. It seems that when they thought the fires were reaching their homes, they decided to take the chance of walking out carrying white flags. But they were cut down by machine guns from the British barricade. Sean MacDermott came along at the time and, pointing to the three dead men, said something to the effect: "When Pearse saw that and showed it to us we decided we must surrender in order to save the lives of the citizens."

Shortly afterwards, we got the order to surrender.

As we were marched past the burning Post Office, I saw a British soldier trying to get a piece of wire around the tricolor (the Republican flag) to haul it down.

Incredibly, amid all the ruin and destruction, the tricolor remained proudly flying up there.

Record Two/Side One

1. Pearse's Surrender Order

By Thursday, April 27, Dublin was under heavy fire from British artillery. Of all the positions originally taken by Republican forces, only 4 were still holding out and they were under constant and heavy siege.

James Connolly, who had been directing military operations, was severely wounded.

On Friday, April 28, the Post Office was in flames and had to be evacuated; and at 3:45 p.m. Saturday, April 29, Commandant-in-Chief Pearse issued an order to his troops: in order to prevent the further slaughter of Dublin's citizens and in the hope of saving the lives of our followers now surrounded and hopelessly outnumbered, the members of the Provisional Government present at headquarters have agreed to an unconditional surrender and the commandants of the various districts in the city and country will order their commands to lay down arms.

P. H. Pearse
29 April, 1916

245

2. "The Foggy Dew"

(This is, perhaps, the most popular of all ballads on the subject of the Easter Rising. The center of the fighting was, of course, Dublin, which received heavy bombardment from British artillery and gunboats that sailed up the Liffey River and lobbed shells into the heart of the city. The singer finds consolation for the death of Dublin's heroes in the idea that they have joined the Fenians and that - unlike the "Wild Geese," Gaelic chieftains of an earlier century who died in the service of foreign monarchs, or more recent numbers of Irishmen who gave their lives on foreign soil in the service of England - they died on Irish soil fighting for Ireland.)

As down the glen, one Easter morn,
To a city fair rode I,
When Ireland's lines of marching men,
In squadrons passed me by;
No pipe did hum and no battle drum
Did sound its dread tattoo.
But the Angelus bell o'er the Liffey swell
Rang out in the Foggy Dew.

In the three weeks that followed, 15 of the surrendered leaders were put to death before a British firing squad in the yard of Kilmainham Jail.

"Sixteen Dead Men"

by William Butler Yeats

O, but we talked at large before
The sixteen men were shot,
But who can talk of give and take,
What should be and what not—
While those dead men are loitering there
To stir the boiling pot?

You say that we should still the land
'Till Germany's overcome;
But who is there to argue that
Now Pearse is deaf and dumb?
And is there logic to outweigh
MacDonagh's bony thumb?

"The Foggy Dew" (cont.)

Right proudly high over Dublin town,
They hung out the flag of war,
It was better to die 'neath an Irish sky
Than at Suvla or Sudelbar;

And from the plains of royal Meath
Strong men came hurrying through
While Brittania's sons with their long range guns
Sailed in from the Foggy Dew.

It was England bade our wild geese go
That small nations might be free
But their lonely graves are by Suvla's waves
On the fringe of the grey North Sea.
O! had they died by Pearse's side
Or fought with Valera true
Their graves we'd keep where the Fenians sleep
'Neath the hills of the Foggy Dew.

"Sixteen Dead Men" (cont.)

How could you dream they'd listen
That have an ear alone
For those new comrades they have found,
Lord Edward and Wolfe Tone,
Or meddle with our give and take
That converse bone to bone?

"The Foggy Dew" (cont.)

But the bravest fell and the sullen bell
Rang mournfully and clear
For those who died that Easter tide
In the springing of the year,
And the world did gaze in deep amaze
On those fearless men and true,
Who bore the fight that freedom's light,
Might shine thro' the Foggy Dew.

NOTE: From here on the songs have been selected.

Record Two/Side Two

1. "Boys from the County Cork"

We'll beat the boys from Kerry
We'll beat the boys from Clare
From Dublin, Wicklow, Donegal,
And the boys from old Kildare.
Some come from the land beyond the sea
From Boston and New York;
But the boys that beat the Black and Tans
Were the boys from the County Cork.

You've read in history's pages
The heroes of great fame,
The deeds they done, the battles won and how they won their name.
But the boys that made the history
For the orange, white and green
Were the boys that died in Dublin town in 1916.

CHORUS

Now Cork gave us MacSwiney, a martyr for to die
And Wicklow gave us Dwyer in the days so long gone by.
And Dublin gave us Padraic Pearse, MacBride and Cathal Brugha,
And America gave us de Valera to lead old Ireland through.

CHORUS

Note: Michael Dwyer, the Co. Wicklow rebel chieftain of 1798
Padraic Pearse, MacBride and Eamon de Valera - heroes of 1916
Cathal Brugha, Republican fighter died in Dublin in Irish Civil War at the hands of the Free State Forces.

2. The struggle in Ireland was being transformed from an insurrection against a colonial power to a war between two sovereign nations. But British authorities continued to treat their opponents as common criminals. An 18-year-old Dublin student named Kevin Barry was hanged in Mountjoy Prison for taking part in a military action. (He was executed on November 1, 1920. Because of his age and the lack of evidence that he had actually fired any of the fatal shots, all of Ireland was deeply outraged by his execution.)

"Kevin Barry"

In Mountjoy Jail one Monday morning,
High upon the gallows tree,
Kevin Barry gave his young life,
For the cause of liberty,
Just a lad of eighteen summers,
Yet there's no one can deny,
As he walked to death that morning
He proudly held his head on high.

3. Issued by the standing committee of Sinn Fein, December 1918, manifesto to the Irish people: ". . .Sinn Fein stands less for a political party than for the Nation; it represents the old tradition of nationhood handed on from dead generations; it stands by the Proclamation of the Provisional Government of Easter, 1916, reasserting the inalienable right of the Irish nation to sovereign independence, reaffirming the determination of the Irish people to achieve it, and guaranteeing with the independent nation equal rights and equal opportunities to all its citizens."

4. Eamon de Valera: "There were 28 Sinn Fein members present at that meeting. Cathal Brugha was moved to the chair and there was then read in Irish and in French and in English the Declaration of Independence. It stated that we now declared ourselves to be a free nation."

"Kevin Barry" (continued)

Just before he faced the hangman,
   In his dreary prison cell,
British soldiers tortured Barry,
   Just because he would not tell
The names of his brave comrades,
   And the other things they wished to know.
"Turn informer or we'll kill you."
   Kevin Barry answered, "No."

Another martyr for old Ireland,
   Another murder for the Crown,
Their brutal laws may kill the Irish,
   But can't keep their spirit down.
Lads like Barry are no cowards,
   From the foe they will not fly:
Lads like Barry will free Ireland,
   For her sake they'll live and die.

Band Two

5. "Shall My Soul Pass Through Ireland"
Air: "Kevin Barry"

In a dreary Brixton prison,
Where an Irish rebel lay,
By his side a priest was standing
'Ere his soul should pass away.
And he faintly murmured, "Father,"
As he clasped him by the hand,
"Tell me this before I die,
Shall my soul pass through Ireland?"

Terence MacSwiney, the Lord Mayor of Cork, was arrested on August 12, 1920, and transported to Brixton Prison in London. MacSwiney's death after a 74-day hunger strike was to set off a great wave of pressure for a just settlement of the Anglo-Irish conflict.

6. From an interview with Rory Brugha: "The Lord Mayor was Terence MacSwiney. Within about 3 to 4 months of his becoming Lord Mayor, he was arrested and put on trial. He announced at the trial that he would be free whether they chose to release him or not within a month, because he wasn't going to take any food. And from the time he was arrested until he died, he took no food."

. . . .

With his heart pure as the lily,
And his body sanctified,
In that dreary British prison,
Our brave Irish rebel died:

Prayed the priest that wish be granted,
As in blessing raised his hand,
"O, Father, grant this brave man's wish,
May his soul pass through Ireland."

7. From an interview with Sean Mooney: "Well, they were still administering the civil administration of the country from the Custom House, and we felt that we could destroy that, so that the claws of their army, intelligence, police and everything else - walk into a place like that and destroy it."

8. In June of 1921 the Prime Minister of England sent a letter containing a proposal for a peace conference to Eamon de Valera as representative of the Irish people:

> Sir, we make this invitation with a fervent desire to end the ruinous conflict which has for centuries divided Ireland and embittered the relations of the peoples of these two islands, who ought to live in neighborly harmony with each other. And we ask you to meet us, as we will meet you, in the spirit of conciliation for which His Majesty appealed.
>
> I am, Sir, your obedient servant,
>
> David Lloyd George

9. From an interview with Sean Harling: "The exact date was June 24, 1921. I received the first letter from Lloyd George, the British Prime Minister, for de Valera. I went to the Mansion House, and he then told me that a British officer from Dublin Castle had been there and left the letter. The Thursday night before the letter arrived at Dublin Mansion House, Glenvara was surrounded with British troops and President de Valera was captured. I escaped from Glenvara at night. I went into Number 6, and Collins was there. I told him the President had been taken the night before during curfew, but he seemed to know, so it turned out that the British weren't supposed to arrest him when they arrested him, because the letter was already on its way over,and they had made a hash of it. . . . So I took the letter into town. There was Irish Independent and Freeman's Journal were the two principal papers at that time. So they gave the letter front page news on the Sunday morning, that was June 25. De Valera replied to Lloyd George on the Monday, telling him he would meet him in London on the Wednesday, and that was the opening up of peace with Ireland.

Band Three

11. "A Nation Once Again"

CHORUS
A nation once again!
A nation once again!
And Ireland, long a province, be a nation once again!

And from that time, through wildest woe,
That hope has shone a far light
Nor could love's brightest summer glow,
Outshine that solemn starlight,
It seemed to watch above my head.
In forum, field and fane,
Its angel voice sang round my head

CHORUS

So as I grew from boy to man
I bent me to the bidding
My spirit of each selfish plan
And cruel passion ridding.
For thus I hoped someday to wait
Oh! can such hope be vain?
When my dear country shall be made
A nation once again.

CHORUS

(This song reminds the Irish nationalists of the lessons of history. Harkening to the "three hundred men" of ancient Greece who stood firm at the battle of Thermopylae, and the three heroic Romans who held the Sublician Bridge.)

13. "The Soldiers Song" (The national anthem of Ireland, written in 1907 by Peadar Kearney, the uncle of Brendan Behan.)

We'll sing a song, a soldier's song
With cheering, rousing chorus
As round our blazing fires we throng.
The starry heavens o'er us:
Impatient for the coming fight,
And as we wait the morning's light
Here in the silence of the night
We'll chant a soldier's song.

REFRAIN:

Soldiers are we, whose lives are pledged to Ireland,
Some have come from a land beyond the wave.
Sworn to be free, no more our ancient sireland
Shall shelter the despot or the slave;
Tonight we man the bearna baoghal
In Erin's cause, come woe or weal;
'Mid cannon's roar and rifle's peal
We will chant a soldier's song.

(bearna baoghal = Gaelic for gap of danger)

Appendix B

OUTLINE OF IRISH HISTORY

1169-1500 NORMAN ERA

- An incomplete conquest

1500-1700 CONQUEST COMPLETED

- Reformation in Ireland (1536)
- Hugh O'Neill defeated at Kinsale (1601)
- Ulster Plantation (1601)
- Cromwell at Drogheda (1649)
- William of Orange and James II (1689-1691)
  - Derry, the Boyne, Sarsfield and Limerick

1700-1800 PROTESTANT ASCENDANCY

- Penal Laws
- Grattan's parliament (1782)
- Wolfe Tone and United Irishmen (1791)
- Rising of 1798
- Act of Union (1801)

1800-1949 STRUGGLE FOR INDEPENDENCE

- Daniel O'Connell and Catholic Emancipation (1829)
- Daniel O'Connell and Repeal Association (1841)
- Famine (1845-1851)
- Young Ireland and 1848
- Fenian Rising (1867)
- Davitt and the Land League (1879-1881)
- Parnell and Home Rule (1880-1891)
- Wyndham's Land Act (1903)
- Ulster Volunteers (1913)
- Patrick Pearse and 1916
- Anglo-Irish war and Black and Tans (1919-1921)
- Treaty of 1921 and civil war
- Republic of Ireland (1949)

1967-1975 STRUGGLE FOR EQUALITY IN CIVIL RIGHTS IN NORTHERN IRELAND

- Northern Ireland Civil Rights Association founded (1967)
- British troops sent into Derry (August 14, 1969)
- Internment of suspicious persons without trial (1971)
- Government of Northern Ireland dissolved. Direct rule of Northern Ireland by British Government (1972)

Appendix C

CHRONOLOGY OF EVENTS IN NORTHERN IRELAND

In 1156, Adrian IV, an English pope, granted sovereignty over Ireland and its inhabitants to England's Henry II. During the next four centuries, the English tried without success to conquer the Emerald Island. In 1601, however, an army of Elizabeth I defeated the last of the great Gaelic earls, and their lands were turned over to English and Scottish colonizers of the Protestant faith. Much of Ireland's history since then has been a record of bloodshed and trouble. Some milestones:

July 1, 1690. King James II of England, a Catholic convert, was defeated at the Battle of the Boyne by his Calvinist successor, William of Orange.

August 12, 1690. The lifting of the Siege of Londonderry (Apprentice Boys' Day). In succeeding years, the Penal Laws further restricted the Catholics' right to education, administrative posts, and land ownership.

1798. United Irishmen Rebellion. Many leading United Men were of Ulster Protestant stock. Fighting occurred in Ulster and Wexford.

1801. The Irish Parliament was dissolved and Ireland was brought under the direct rule of the English Government. The English Government did use bribery to effectuate the dissolution of Parliament, but there was some support for Union in the Irish Parliament. The Catholic hierarchy, for example, were in part supporters of the measure, having received assurances that it would make Catholic Emancipation an easier measure to pass.

1829. Catholic Emancipation. The right of Catholics to sit in Westminster was assured along with the abolition of other anti-Catholic legislation.

1858. A band of romantic nationalists founded the Irish Republican Brotherhood, a predecessor of the Irish Republican Army.

1916. The IRA declared Ireland a republic on Easter Monday, but the "Easter Rising" was crushed by British troops.

1921. After two years of guerrilla warfare between Ireland and Britain, the 26 predominantly Catholic soutnern counties of Ireland became the Irish Free State, while the six northern counties became the Protestant-dominated British province of Northern Ireland.

1937. The Irish adopted a new constitution, which made of the 26 counties a Republic in all but name.

1949. Ireland or Eire took on the name of a Republic.

1955. Ireland joined the United Nations.

1967. Northern Ireland Civil Rights Association founded.

October 1968. The first major clash between Catholic civil rights demonstrators and Ulster police took place in Derry (Londonderry).

January 1969. Civil rights marchers attacked at Burntollet Bridge, near Derry, by Royal Ulster Constabulary (RUC), beginning a series of demonstrations and counter-demonstrations attended by violence.

April 25, 1969. Captain Terence O'Neill, Prime Minister for Northern Ireland, resigned. Succeeded by James Chichester-Clark.

August 12, 1969. Apprentice Boys' Parade in Derry (Londonderry) touches off violent rioting in Derry's Bogside and throughout Northern Ireland.

August 14, 1969. British troops sent into Derry and Belfast to protect Catholics from police and Protestant forces.

July-August, 1970. IRA takes over control of Catholics, result of the summer of rioting in which British Army forces fail to protect Catholics.

July 1970. Curfews are imposed on Catholic areas of Belfast after IRA attacks on British troops.

March 1971. Brian Faulkner succeeds Chichester-Clark as Prime Minister.

August 9, 1971. Internment of suspicious persons (IRA activists) without trial begins in Northern Ireland.

Sept. 27-28, 1971. Historic but inconclusive discussions between Prime Ministers of Britain, Northern Ireland, and the

Irish Republic.

January 30, 1972. At a civil rights rally in Derry on "Bloody Sunday," 13 Catholics killed and 17 wounded by British troops.

March 24, 1972. Government of Northern Ireland dissolved; the British government takes over direct rule of Northern Ireland.

January 1973. Entrance of Ireland into European Economic Community.

December 6-9, 1973. Sunningdale Conference. Acceptance of principle of Irish Dimension in Council of Ireland.

May 1974. Fall of Power-Sharing Executive in Northern Ireland. Strike by Loyalists. British Labor Government proposes new convention for Northern Ireland, representative of both British and Catholic community, and a council representative of all Ireland. The IRA and UDA oppose the plan.

June 1975. Election of Convention in Northern Ireland.

The Men Behind the Wire

(A song about internment in Long Kesh Camp outside Belfast)

Chorus: Armoured cars and tanks and guns
Came to take away our sons,
But every man will stand behind
The men behind the wire.

Through the little streets of Belfast
In the dark of early morn
British soldiers came marauding
Wrecking little homes with scorn.
Heedless of the crying children
Dragging fellers from their beds
Beating sons while helpless mothers
Watched the blood pour from their heads.

Chorus: Armoured cars . . .

But for them a judge and jury
Are indeed a crime at all
Being Irish means they're guilty
So we're guilty one and all.
Round the world the truth will echo:
Cromwell's men are here again,
England's name again is sullied
In the eyes of honest men.

Who was Cromwell? See note.

Chorus: Armoured cars . . .

Proudly marched behind our banner
Fairly stand behind our men
We will have them free to help us
Build a nation once again.
On the people stand together
Proudly fairly on your way
Never fear and never falter
Till the boys come home to stay.

Chorus: Armoured cars . . . (2 times)

Note: Oliver Cromwell crushed all resistance (1649-'50). The British Parliament then decreed (1652-'53) that only landowners not involved in the rebellion could keep any of their property, and only in Connacht and Clare. All other land was confiscated. Hence Cromwell's cry, "To hell or Connacht." The ownership of land in Ireland, the principal source of wealth, thus passed to the Protestants.

Northern Ireland

Table of Contents

I Cromwell's Curse Page 2
II Penal Laws Page 3
III Partition Page 3
IV The Inequities of Ulster Page 3
V Civil Rights Movement Page 4
VI All-Out War Page 5
VII The Fall of Stormont Page 5
VIII After Stormont Page 6
IX Political Parties Page 7
X Personalities Page 8
XI Options Page 10
XII Bibliography Page 14

Editor's Note: Cathleen Ni Houlihan *vs.* the Queen of England.

Those who forget history are doomed to repeat it, or so the adage goes, but in Northern Ireland it is the remembrance, nay, the obsession with history that ensures its repetition.

Every July 12 Ulster Orangemen commemorate the 1690 victory of the Protestant William of Orange in the Battle of the Boyne; in Londonderry the annual Apprentice Boys parade memorializes the young apprentices who closed the city gates against the forces of the Catholic King James II in 1688.

Such celebrations are not merely reminders of a rich heritage; they are also reassertions of dominance by 1,000,000 Protestants over 500,000 Catholics in the North and of vigilance against the 3,000,000 Catholics of the Irish Republic to the south. The historic pageants have so impassioned their participants and spectators that Britain's Labor Party leader Harold Wilson once pleaded with the Catholics and Protestants of Ulster to "forget the past. Forget William III. Forget about a long dead Dutchman, and remember you are living in the reign of Elizabeth II. Forget about the struggles of 50 years ago. Forget about the Easter Rising."

Ulster's response to the former Prime Minister's plea can be found in this anonymous Republican poem:

"Who dares to say 'Forget the past' to men of
Irish birth?
Who dares to say 'Cease fighting for your place upon
the earth'?
Let remembrance be our watchword, and our dead we'll
never fail.
Let their graves to us be milestones on a blood-soaked
one-way trail."

Seamus Heaney, the poet, who lives in Belfast, says that the war is really a war between two mother-goddesses: Cathleen Ni Houlihan and the Queen of England. Cathleen is legendary pagan Ireland. The English queen is the Ireland of the conquerors.

In one sense at least, the people of Ulster have turned their back on the twentieth century and plunged into a kind of sectarian violence that most other nations left behind after the Counter-Reformation. Yet, in another way, the civil strife in Northern Ireland is a singularly contemporary struggle. The present chapter of Ulster's unending feud began with the civil rights protests in 1969 over up-to-date issues like housing and jobs; this finally led to bloody riots between Catholics and Protestants, with the British army playing the role of not always impartial middlemen who lately find themselves the target not only of Catholic but Protestant extremists as well.

This guide represents an effort on the part of the Time Education Program to dissect some of the causes of the current conflict, which in the past three years alone has claimed more than 600 lives, injured countless others, led to massive migrations, and resulted in millions of dollars worth of property damage. The guide also invites speculation on Northern Ireland's future by providing background on some of the political parties and personalities who must assert themselves in the weeks and months to come, if a political solution is going to be reached by Ulster and not England. "If the Northern Irish do not settle their differences and come up with a new constitution within four months," predicts *Time*, "the British Government will impose one of its own making."

In addition to its timeliness, we thought Northern Ireland would be of particular interest to the teacher of humanities because of its historic and literary themes *(see box)* and because the "troubles" go well beyond the tiny Emerald Isle in terms of their impact on the rest of the world. When England rushed additional troops into Ulster this past summer, it had to withdraw them from the allied NATO command in Germany, and it is no secret that British army officers are using Ireland as a training ground for what they regard as the wars of the future. In his book *Low Intensity Operations,* British General Frank Kitson expressed the belief that internal subversion and civil war, rather than orthodox international war, represent the true dangers ahead. He believes that Northern Ireland is a perfect place to learn. Most of the Tommies I talked to during a visit to Belfast this past summer wanted to be "out of the bloody place," but for the career officers intent on promotion Ulster has clearly become "the duty" in the British army.

Pacemaker Press (Derek Adams)

Talking to the Tommies–"I'd like to be out of the bloody place"

In focusing on the North we had to eliminate much of the history of Southern Ireland, but both sectors of the country share a common heritage and perhaps, as is still the dream of many, a common destiny as well. The events reported here, particularly those following partition, should not be viewed in isolation but seen in the full context of Irish history, North and South. For this reason our bibliography covers not only the formation of Ulster but the history of the Republic.

Sincerely yours,

Brian J. Brown
Editor, Time Education Program

Humanities Guide For the teacher of humanities or those instructors engaged in interdisciplinary team teaching, a unit on Northern Ireland is particularly adaptable to curriculum requirements because of the country's historic and literary entwinement. During the reign of Queen Elizabeth I, poet Edmund Spenser witnessed the horrors of Irish subjugation by the British and described the wretched survivors: "Out of every corner of the weeds and glens, they came creeping forth upon their hands, for their legs would not bear them. They looked like anatomies of death; they spake like ghosts crying out of their graves." Through the centuries, Ireland's enslavement has inspired a great deal of protest literature, and her heroes have been immortalized in song and poem. "I write it out in verse," wrote the poets Yeats, MacDonagh and MacBride, and Connolly and Pearse, "Now and in time to be, Wherever green is worn . . ." And Ireland's men of letters have been men of action as well. One of the first recruits to enlist in the Irish Volunteer Army (a forerunner of the I.R.A.) was a young dramatist named Sean O'Casey, and it was the poet Patrick Pearse who read the Republican Proclamation on the steps of the Dublin post office on Easter Rising in 1916; and again, it was Pearse who spoke the words over the grave of the Fenian patriot O'Donovan Rossa that now reverberate across Ireland with every gunshot and bomb blast: "They think they have pacified Ireland . . . but the fools, the fools, the fools! They have left us our Fenian dead, and while Ireland holds these graves, Ireland unfree shall never be at peace." The recent troubles have accelerated a poetic renaissance that started in the mid '60s, and you may want to introduce your students to a whole new generation of Irish poets; among the front rank, Seamus Heaney, Michael Langley, John Montague, Derek Mahon and Thomas Kinsella, who celebrated "Bloody Sunday" in *Butcher's Dozen:* "Here lies one in blood and bones,/ Who lost his life for throwing stones."

Inserted Material In structuring our study guide, we originally planned to insert speeches and poems by famous rebels, politicians and poets like Tone, Emmet, Parnell and Yates, but in the process of accumulation we came across some pieces of poetry and prose written by Belfast schoolchildren and decided with the masters' indulgence to insert those instead. The writing fragments, which have been reprinted on spirit master for reproduction and distribution in classroom quantity, are the expression of youngsters whose lives have been directly touched by the war raging about them, and as such we thought these bits of poetry and prose would give you and your students a personal insight into a conflict we can only relate to in terms of newspaper headlines. The poems were given to us by Deirdre Smyth, a member of the Time Education Program and head of the English Department at the Cross and Passion School located in a predominantly Catholic section of Belfast close to the scene of much of the heaviest fighting.

Teaching Points Because Northern Ireland is an unfinished story, we treat the future as well as the past by providing background that will allow your students to speculate on the outcome of the political settlement that has to be achieved if there is to be peace in the six counties. Toward that end, Chapter 11 features a discussion of five options or proposed solutions to the Ulster question. Any one of the options can be used as a takeoff point for discussion, debate or role playing, with your students representing the party leaders or statesmen involved in the formation of a new Ulster republic or a united Ireland. (For more on role playing and game simulation, see Bibliography). The guide also contains capsulized summaries touching on various aspects of the Ulster question, as well as an account by the editor of the T.E.P. of his own observations following a visit to the South and North of Ireland.

I. Cromwell's Curse

Oh the strangers came
and tried to teach us their ways;
they scorned us for being what we are . . .
Irish-American ballad

The strangers were a succession of English and Scottish landowners who were planted on Irish soil to perpetuate the Protestant faith and the English race. In their endeavor they were only partially successful, and that explains the agony that is Ulster today.

It is one of the supreme ironies of Ireland's history that a mid-12th century Pope first granted the land to England. During the next centuries, the English made sporadic and mostly unsuccessful efforts to conquer the island. Hegemony was finally established during the Reformation, when Queen Elizabeth's army beat the last of Ulster's great Celtic earls, Hugh O'Neill and Red Hugh O'Donnell, at the battle of Kinsale in 1601. Following the "Flight of the Earls" to the Continent, the vast lands of these Catholic noblemen were forfeited to English and Scottish farmers who were responsible for the harsh social and economic domination of Ulster's Roman Catholics.

The plantation policy adopted by the English Crown to solve the Ulster problem was similar to that adopted for the American colonies. But the argument for introducing colonists into Ulster was far more immediate than that for introducing them into Virginia or Pennsylvania. Ireland was of great strategic importance. In the hands of a Continental enemy it could isolate England from Europe and America. This was also true in this century, and both World Wars emphasized the value of Ulster ports and airbases for patrolling North Atlantic waters and protecting Allied shipping from German submarines.

Chafing under Anglo-Saxon domination throughout the Middle Ages, the Catholic Celts of Ireland joined forces in 1649 with the English and Scottish monarchists who wanted to restore the Stuarts to the English throne. Together these two groups seized control of almost all of Ireland. With his Puritan Commonwealth threatened, Oliver Cromwell, the Lord Protector of England, stormed into Ireland and in three years of savage revenge crushed the resistance.

Killings were rampant in Wexford and Drogheda. After his troops had slaughtered hundreds of men, women and children there, Cromwell wrote: "This was a righteous judgment of God upon these barbarous wretches." But even more important than the savage Cromwellian conquest of Ireland was its aftermath. Under "Cromwell's Curse," as it is known, tens of thousands of commoners were banished to virtual slavery in the West Indies. Some 30,000 Irish soldiers were sent into exile. From 1649 to 1652 about one-third of Ireland's population perished, the victims of plague, famine and battle. Cromwell and his successors paid off their heavy war debts by parceling out the best of the Irish countryside to thousands of their English supporters. In time, this full-scale occupation created "the Ascendancy"—a Protestant aristocracy that was to govern the island for the next 250 years.

Hope flickered briefly for Ireland's Catholics in 1689, when deposed King James II of England, a convert to Rome, landed in Ireland to organize a war to reclaim his throne. To accomplish this, James had to first establish his rule over all of Ireland. He was repulsed by 30,000 Protestant Ulstermen, who held their stronghold at Londonderry through a 105-day siege rather than yield to the authority of a Catholic King. In the following year, King William of Orange came to their aid with an army of 36,000 men and defeated James in a battle fought on the banks of the River Boyne.

II. Penal Laws

O Paddy dear, and did ye hear the news
that's goin' round?
The shamrock is by law forbid to grow
on Irish ground . . .
Anonymous street song

By 1700 Irish Catholics owned only one-seventh of their own soil. The infamous Penal Laws—enacted by a Protestant Parliament in Dublin—turned the warrior race into virtual slaves. Catholics were excluded from political life, forbidden to have their own schools and could not buy back land from Protestants. Jonathan Swift, the dean of Dublin's Anglican Saint Patrick's Cathedral, became so enraged by the plight of the Irish people that he urged them to burn everything from Britain except its coal and wrote "A Modest Proposal," a savage essay suggesting that Irish children could be fattened up and served on English tables.

News of the American revolt and the French Revolution in 1789 stirred up a strong spirit of agitation in Ulster. Wolfe Tone, a Dublin Protestant, formed a Society of United Irishmen, whose members swore "never to desist in our efforts until we have subverted the authority of England over our country and asserted our independence." Tone failed and his crushed movement represented the last fully ecumenical Irish rebellion against the Crown.

Impoverished by the Penal Laws, Ulster's Catholics were willing to work on farms for far lower wages than the Presbyterian peasantry. At the "Battle of the Diamond" in County Armagh in 1795, Protestant peasants beat up Catholic workers, and later founded the Grand Orange Lodge of Ulster. Other Orange lodges soon proliferated and sent mobs of Protestants out to brutalize the Catholics. A venomous drinking toast dating back to the early days of the Orange Order illustrates how savage feelings were:

> *To the glorious, pious and immortal memory of King William the Third, who saved us from Rogues and Roguery, Slaves and Slavery, Knaves and Knavery, Popes and Popery, from brass money and wooden shoes; and whoever denies this toast may he be slammed, crammed and jammed into the muzzle of the gun of Athlone and the gun fired into the Pope's belly, and the Pope into the Devil's belly, and the Devil into Hell, and the door locked and the key in an Orangeman's pocket; and may we never lack a brisk Protestant boy to kick the arse of a Papist.*

In 1800, the Act of Union abolished the Irish Parliament and made Ireland an integral province of the United Kingdom. During the 19th century, Irish nationalists fought the enforced union, mostly with the fiery words of such famed parliamentary orators as Daniel O'Connel and Charles Stewart Parnell. The cause was also pushed along by the nationalist zeal of the romantic rambunctious Fenians, who eventually fathered the Irish Republican Army.

III. Partition

On the rugby field Ulstermen and Republicans are both wearing the same green jerseys and playing side by side against Wales or England. Perhaps I'm a sentimental fool, but when that crowd rises up and roars, 'Come on, Ireland!' and you know it is Ireland that they're cheering—not the 26 counties or the six counties, but all of Ireland—well, I think of what could have been if it wasn't for that blasted treaty in 1921, and the tears come to my eyes and I get all choked up.

A Dublin newspaper editor

The nineteenth century saw a growing apart of the North and the South. The existence of a handloom linen industry delivered the province from the worst hardships of the mid-century potato famine and the facilities of Belfast made it easy to import cotton. Ship building for the needs of the empire further defined Belfast as an industrial city in an agricultural island. The bulk of the industrial capital was in the hands of the Protestants who were determined to maintain their superior position through the protective brotherhood of Orange Orders.

By the early 20th century, widespread terrorism—both Protestant and Catholic—made it evident to Britain that Ireland was in the long run uncontrollable from London. Home rule seemed imminent. The Protestants in Ulster feared for their future in a largely Catholic Ireland. Invoking slogans like "Home Rule is Rome Rule," the Protestant Ulstermen, led by Sir Edward Carlson, crafted their own constitution and pledged to fight the British for the right to remain British.

Home rule for Ireland was shelved with the advent of World War I and the Easter Rising in Dublin in 1916. But the Irish Republican Army had been created, and it fought a bloody guerrilla war until independence was finally granted in 1921. Ireland was partitioned into the 26 counties forming the Irish Free State in the South and the six counties that make up Northern Ireland.

It was this act of partition that is the source of so much of the conflict today. For those who dream of a united Ireland it was the missed opportunity, and the division was significant. As Richard Rose points out in his book *Governing Without Consensus*, "until Partition, both Protestants and Catholics could consider themselves Irishmen, albeit Irishmen who disputed whether they should be ruled from Dublin or London. After Partition, Belfast became part of Britain, and any Ulsterman who wished for Dublin rule was ipso facto disloyal to the new regime." In 1949 separation of the North and South was further solidified when Ireland proclaimed herself an independent Republic. Britain's Parliament promptly passed the Ireland Act, reaffirming Stormont's position as a Bulwark of Ulster's union with Britain. Under the act, Ulster remained a British Province with its own parliament at Stormont.

IV. The Inequities of Ulster

Northern Ireland is an artificial state,
whose whole point is discrimination and
domination by one community over another.
—Hibernia *columnist Hugh Munro*

Under their own parliament at Stormont, the Protestant regime had so drawn the border of Ulster that they had a comfortable two-to-one majority over the Catholics inside it, and through gerrymandering (the manipulation of boundaries so as to make sure that at any electoral level the Unionist cause came out on top) the ruling majority maintained its supremacy over the minority.

Stormont was, in the words of Lord Craigovon, one of the early Unionist leaders, "a Protestant parliament . . . for Protestant people." As such it reduced Catholics to the status of second-class citizens. A graduation certificate from a Catholic school was usually enough to disqualify a man from a good job: in Ulster, Catholic unemployment is as much as twice the province's average. And it is no accident that Catholics find themselves living today in grimy urban ghettos like Londonderry's Bogside or Belfast's dank Falls Road, although it should be pointed out that poor Protestants share the same conditions in East Belfast and the Shankill Road.

In addition to the gerrymander, Stormont kept the upper hand by controlling the forces of law and order, or law and Orange order as the Catholics saw it, because the Orange Order supplied most of the membership of the Royal Ulster Constabulary. It also supplied most of the membership of the now defunct B-Specials, a part-time police force. Up until the fall of Stormont, the B-Specials and the R.U.C. had been in effect the military arm of the Unionist Party.

Protestant law and order was further strengthened by a remarkable piece of legislation, the Civil Authorities (Special Powers) Act. It permits indefinite internment without trial and was the act that Northern Ireland's Prime Minister Brian Faulkner invoked in the wholesale roundup of suspected I.R.A. members and sympathizers in August 1971. But it was in the areas of jobs and housing that grievances were most acutely felt by the disenfranchised citizens of Ulster. Of the 10,000 workers in the Belfast shipyard–the biggest single source of employment in the city–just 400 are Catholic. The school population in Northern Ireland is 45% Catholic, yet there are only seven Catholics among the 51 school inspectors in the Ministry of Education, and the proportion of Catholics in the administrative and professional grades of the civil service is almost negligible.

This discrimination in private and public employment was openly endorsed by Unionist Prime Minister Sir Basil Brooke who back in 1940 urged Orange employers to hire "good Protestant lads and lassies." This appeal was echoed in 1954 when a rising young M.P. named Brian Faulkner said: "There is no reason why Orangemen individually and collectively should not interest themselves in the economic welfare of the community. I mean by that statement we should be anxious to find employment for our brethren." Just in case the message had failed to get across, Faulkner proclaimed a year later: "The government must ask themselves whether it were safe to employ in government service people who openly advocated treason." The reform-minded Unionist, of course, denied religious bias in hiring, and it was with some glee that the opposition exploited an advertisement placed in the Belfast *Telegraph* in 1960 by the wife of Finance Minister Terrence O'Neill: "Protestant girl required for housework. Apply to the Hon. Mrs. Terrence O'Neill, Glebe House, Ahoghill, Co. Antrim."

V. Civil Rights Movement

> *If they're going to make us British by law, we must be British by standard of living as well . . .*
>
> *Bernadette Devlin*

The present chapter of Ulster's troubled history stems from the rise of a movement that was to change the whole nature and face of Irish politics. In the mid 60's Catholics, with the support of some liberal Protestants, began to press for better homes, jobs and an equitable voice in the Stormont government. This modest protest won support and soon developed into Northern Ireland's civil rights movement. In terms of Irish history, the civil rights movement was unique in that it was, at least initially, nonsectarian and nonviolent.

NO POPE HERE

Cathy Leroy

The history of Ulster is written on its ghetto walls. Whether it's "No Pope Here," the Red Hand of O'Neill, "Up the I.R.A.," or the Republican tri-color, the message is the same – we will not forget, we will not forgive.

The major planks of the 1969 civil rights campaign called for:

1. One man-one vote in local elections.
2. The removal of gerrymandered boundaries.
3. Laws against discrimination by local government, and the provision of machinery to deal with complaints.
4. Allocation of public housing on a points system.
5. Repeal of the Special Powers Act.
6. Disbanding of the B-Specials.

By British standards, most of these demands seemed moderate, even elementary. Within a Northern Ireland context, however, the civil rights program was revolutionary. Instead of trying to change the regime by refusing recognition of British sovereignty, civil rights advocates sought to change it by claiming full rights as British citizens.

The ruling elite made a fatal error when they perceived the civil rights challenge as a traditional attack upon the state and acted accordingly. Led on by such right-wing extremists as Home Secretary William Craig and the Rev. Ian Paisley, the authorities responded to the nonviolent civil rights demonstrations the only way they knew how: violently.

On Oct. 5, 1968, the Northern Ireland Civil Rights Association staged a march on the city of Derry. One of the young demonstrators, Bernadette Devlin, later recalled the event. "We had only moved a few hundred yards before the police came toward us. When we tried to regroup down the side streets, they encircled us. There were hundreds of them, and with no act of physical or verbal violence on our part, they came charging in, swinging their truncheons right and left, kicking and punching everyone in their way. People panicked too. I stood there like a statue, watching people being clubbed all around me. The thing I remember most clearly to this very day is the expression on the faces of the police—their tight, thick smiles, their eager eyes. They were enjoying it. It was as if they had waited 50 years for this."

Fortunately for the civil rights movement, television cameras were waiting also, and just as TV won support for the U.S. civil rights marchers, the medium dramatized the plight of the Northern Irish Civil Rights Association and in the process transformed a small middle-class pressure group into a mass movement. The more Stormont reacted, the more media exposure the N.I.C.R.A. received.

What the Orangeman Fears

"The Ulsterman was born of the Industrial Revolution, the Irishman of the Book of Kells," one Northern Irish journalist wrote recently. The curious thing about the Ulster Protestant is that he feels neither completely Irish nor completely British. Catholic Ireland, he fears, will submerge his Protestant identity; Britain, he fears, will abandon him.

Distinctions of name, address and occupation in Ulster are subtle but vicious. Belfast's Shankill Road is definitely Protestant, the Falls Road just as definitely Catholic. Protestants dominate the police, transport and public services; bartenders and bookies' clerks are usually Catholic. Employers shy away from mixing men of different religions. "I don't mind personally," goes the usual explanation, "but there'd be trouble on the shop floor."

As the Protestants see it, the Catholics have opted out of the system by refusing to recognize Ulster's independence from the rest of Ireland. Schools are segregated, they point out, because Catholics insist upon it. To many if not most Protestants, Catholics are lazy, "breed like rabbits," and if they had their way, would breed the birth-controlled Protestant right into the priest-ridden Republic to the south.

The measure of the Orangemen's anxieties can be seen in the proliferation of the Protestant defense organizations, and their angry mood is well expressed by Billy Hull, a squat, beefy man who heads the Loyalist Association of Workers. "If we're sold down the drain," Hull said recently, "there wouldn't be civil war, there would be armed rebellion, and it would spread to Britain itself."

Embarrassed by the worldwide publicity, London put pressure on the Stormont government, which slowly began to enact some much-needed reforms—notably the disbanding of the B-Specials and the allocation of housing on a merit basis. But the reforms were too little and came too slowly to satisfy the Catholics, and they enraged the Protestants, who were ever fearful of a "sellout" by Westminster. The nonviolent civil rights protests turned into bloody riots. In 1969 the first British troops moved into Northern Ireland to establish barbed-wire "peace lines."

VI. All-Out War

> *"Hit the bastards hard and often. Get the tommy's tail between his legs and then drive your boot home to the third lace hole."*
>
> *I.R.A. leaflet*

At first the British army was greeted as "protectors" by the Catholics who offered them both tea and sympathy. But the mood abruptly changed when the army imposed a curfew and a few months later the enmity was increased when arms searches were conducted against suspected I.R.A. homes. Up to this point the I.R.A. *(see box page 7)* had merely policed Catholic areas, but in 1970 it began stepping up preparations for guerrilla warfare and the repressive tactics of the British military proved to be the terrorist organization's greatest recruiting agent.

As promised economic and political reforms failed to materialize, the Catholics (personified by Devlin) grew more militant and the Protestants (spurred on by Paisley) more intractable. Rock throwing rioters gave way to deadly snipers which inevitably led to killings by both the I.R.A. and the British. Each new contingent of British soldiers sent by London only seemed to aggravate the situation further and Northern Ireland soon became an occupied country with bombings, sniper fire and political assassination an every day fact of life.

Inevitably as the bombings and murder accelerated, the Stormont government began to strike out with harsher measures of its own. Brian Faulkner, Ulster's third premier in 23 months, invoked the Special Powers Act, which suspended habeas corpus and allowed indefinite internment without trial of suspected subversives. Internment was intended only to quash the gunmen; instead it swiftly radicalized thousands of Ulster Catholics, whose support enabled the I.R.A. to expand and intensify its campaign of selective terror.

This radicalization was dramatically escalated five months later when 13 Catholics were killed by British paratroopers during a civil rights march that became known as "Bloody Sunday." The incident, one of the worst since the new troubles had begun, solidified the polarization between Ulster's Catholic and Protestant communities and strengthened the hands of extremists on both sides. The "terrible beauty," that in the words of Poet William Butler Yeats, characterized the 1916 Easter Rebellion had become in 1971 a terror without beauty.

VII. The Fall of Stormont

> *Things fall apart; the center cannot hold*
>
> *W.B. Yeats in "The Second Coming"*

It was in this atmosphere that British Prime Minister Edward

Terence Spencer

Silhouetted against a white-washed wall, British soldiers stalk an I.R.A. gunman, but increasingly in Ulster the hunters have become the hunted.

Heath attempted to end the terror in Ulster by boldly suspending the Protestant dominated government of Stormont, which had ruled Northern Ireland since 1921, and imposed direct rule under Secretary of State William Whitelaw.

It was a stunning admission that a historic experiment—50 years of semi-autonomous rule for Ulster—had ended in dismal failure. When one considered the built-in anomalies and imbalances of the Stormont regime, the wonder was not that it fell but that it lasted as long as it did. In his book *How Stormont Fell*, Henry Kelly states that reform, "real reform that would have had any significance, was never tried in Northern Ireland . . . Reform did not bring one new job to the North, it did not heighten the standard of living . . . it did absolutely nothing to give the working-class Catholic any reason to feel identified with the system which governed him. And if he didn't identify, why should he bother to restrain himself, to be amenable to the law, to cooperate with the system any way?"

For Catholics, the abolishment of Stormont was viewed as a victory over discriminatory Protestant rule. "Catholics have lost the feel of jackboot Unionism," exalted Gerry Fitt, leader of the Social Democrat and Labor Party. But predictably, Britain's takeover incensed Northern Ireland's Protestant population and rekindled fears of a "sellout." The backlash won disciples for William Craig, leader of the militant Vangaurd movement, and spawned a proliferation of Protestant defense organizations, all coming under the umbrella of the newly formed Ulster Defense Association *(see box next page)*.

VIII. After Stormont

There's barricades and burning now
and gunmen walk the street.
There's a C.S. gas from England that hungry kids can eat.
Our town's an old sand castle and waves begin to pound
And I tell you, John, I won't be long
in leaving Belfast town.
Anonymous street ballad

In the months following the imposition of direct rule, Whitelaw won initial support from the Catholics when he started phasing out internment, and in spite of intermittent terrorism, his policy of conciliation and persuasion seemed to be bearing fruit. By mid-June, three months after his appointment as proconsul, he engineered a cease-fire—the first such respite in the three-year-old guerrilla war.

Unfortunately the truce was shattered 13 days later, when the Provisional wing of the I.R.A. forced a showdown with the British army in a dispute over housing—a subject that lies at the heart of Catholic grievances. In response to renewed terrorism—which reached a shattering pitch on July 19 when Provisional bombs rocked the city of Belfast, leaving nine dead and 130 injured—the English beefed up their troop commitment to 21,000 soldiers. A few days later they invaded the Catholic "no go" sanctuaries in Belfast and Londonderry.

But far more damaging to the I.R.A. cause than the influx of British troops, was the Provos' policy of indiscriminate

I.R.A.

The Irish Republican Army is a curious alliance of crackpots, ideologues, visionaries, heroes, criminals and thugs. Anyone from the housewife who beats her dustpan to warn of an approaching army squad to the little boy who lures a soldier into a sniper's ambush can be said to be an accomplice in its terrorist campaign, which however detestible to middle-class Irish-Anglo sensibilities led to the fall of Stormont and has done more than anything else in 50 years to turn British policy toward finding a true solution to her first colony.

Since its establishment in 1916, the Irish Republican Army has had only one aim: the creation of a united Ireland wholly free of British control. But in 1962 the Official wing of the army, led by Chief of Staff Cathal Goulding, argued that unification of the island was a pointless issue until there were "democracies of the people" on both sides of the border. The Officials adopted an Irish brand of Marxism that combined a sort of '30s Communist platform with the syndicalist theories of James Connolly, one of the heroes of the 1916 uprising.

The so-called Provisionals of Sean MacStiofain insisted on military means first, and when the Officials were unable to defend Belfast Catholics from armed Protestant mobs in 1969 (some sneeringly said the initials I.R.A. really stood for "I Ran Away"), the Provos stepped into the breach. They have been carrying the fight to the British ever since.

U.D.A.

The Protestant counterpart of the I.R.A. is the Ulster Defense Association. Self-proclaimed saviors of Ulster's "Prods," the U.D.A. has vowed to fight to the death to keep Ulster out of the Republic. As a group, U.D.A. members are mostly young and working class and come from the Loyalist Association of Workers, the Ulster Vanguard and numerous small, local defense groups and vigilante corps; but like the I.R.A., it also has a considerable hooligan element drawn from teen-age street gangs. Among Protestant defense organizations the U.D.A. is unique in that it wants no truck with the Unionist politicians, whom it feels "let the Ulster people down." This split between the middle- and working-class Protestant is significant, but it is a long way from the Catholic-Protestant labor coalition that the People's Democracy still dreams of. As U.D.A. lieutenant Dave Fogel told *TIME* correspondent Curtis Prendergast, "Settling scores comes first." Both the U.D.A. and the I.R.A. have been doing their "settling" with chilling proficiency. Since July there have been 64 political assassinations. Recently the U.D.A. merged with two other ultra-right organizations, the L.A.W. and Vanguard, making it the most powerful military organization outside of the British army in Northern Ireland. If civil war does come, it is conceivable that the U.D.A. could hold off not only the I.R.A. but the 8,000-man Free State army as well.

bombings which has, at least for the time being, cost them the unified allegiance of the Catholic people that they had previously enjoyed. It has also given the British army a second chance to play the role it was meant to play when it came to the North in 1969; that of interim peacekeeper by establishing a genuine middle ground between the Protestant and Catholic community.

Admitedly it is a difficult if not impossible role, since it is to the advantage of the I.R.A. to incite and exploit the military excesses of the British army, which is under constant pressure from the U.D.A. not to make additional concessions to the Catholics. Since assuming his position as Secretary of State, Whitelaw has repeatedly emphasized to Ulster's Protestants that Northern Ireland would remain a part of the United Kingdom "as long as the majority of the Ulster people want to keep that connection." In order to determine exactly what the majority of the Ulster people do want, Whitelaw has advocated that a plebiscite be taken this winter *(see opposite page)* and has, through formal and informal negotiations with Catholic and Protestant politicians, attempted to work out a compromise to the bullet, the bomb and the gun.

IX. Political Parties

Anyone who isn't confused here doesn't
really understand what is going on.
Belfast citizen

The solution—if there is a solution—to Northern Ireland's troubles will be political not military. Toward that end, Secretary of State William Whitelaw called together political parties of all persuasions to put forth their proposals in a three day conference held this September in England.

Invited to the conference were the Unionists, the Nationalists, the Northern Ireland Labor Party, the Republican Labor Party, the Social Democratic and Labor Party, the Democratic Unionist and the Alliance Party. Of these, the Nationalists, the Republican Labor Party and the S.D.L.P. refused to attend because of internment. The Rev. Ian Paisley's militant Democratic Unionist Party also boycotted the talks because of England's refusal to order an inquiry into the killing of two Protestants by British soldiers.

With only three parties participating, the results were predictably inconclusive but it did represent the first effort to bring together all the political parties of Northern Ireland. To better understand their positions, some of which are put forth in Chapter 11, the T.E.P. has listed below a brief description of each party. Not included are movements like Vanguard and Civil Rights or, for that matter, the I.R.A. and the U.D.A.

Unionist Party—Up until the fall of Stormont, the Unionist Party under the leadership of Brian Faulkner was the dominant party in Northern Ireland. Its aim was and still is to "maintain Northern Ireland as an integral part of the United Kingdom." Thus, union means union with England. The party is diametrically opposed to any compromise that might result in a United Ireland. At the September conference, the Unionists remained consistant by pressing for Protestant ascendency in the province.

Nationalist Party—Ironically, the historic Northern Ireland opponent of the regime, the Nationalist Party, has presented the least challenge to it. The Nationalists at Stormont were heirs of the parliamentary tradition in the Irish independence movement and as such stressed parliamentary measures rather than the illegal demonstrations favored by civil rights politicians.

Northern Ireland Labor Party—The N.I.L.P. emphasizes the efficacy of piecemeal achievements gained by parliamentary activity and the achievement of British welfare state standards under a Labor Government in London. The refusal of the N.I.L.P. to become involved in civil rights alienated a number of its Catholic supporters. Paddy Devlin, the Labor Party's chairman and Catholic M.P. from the Falls Road left the party, thus halving its parlimentary representation. At the September conference N.I.L.P. along with Alliance pressed for a local assembly with greater minority representation and with the local police under the control of the British instead of Ulster's Protestants.

Republican Labor Party–Philosophically, the R.L.P. mixes Irish Republicanism with Marxist socialism. In the 1960s, Gerry Fitt came forward in Belfast to lead the R.L.P.'s challenge to the regime. It expressed a positive concern with social and economic issues, as well as endorsing traditional Republican ends. The party was opposed to rebellion as a means to its end. Fitt was moderate only in an Ulster context, for he participated in the Londonderry march and was among the first demonstrators batonned by the R.U.C. there.

Social Democratic and Labor Party–The Republican Labor Party split in 1970, and Fitt became leader of the newly formed Social Democrat and Labor Party, which brought together civil rights M.P.s of various party ties; among them Austin Currie, John Hume and Paddy Devlin, representing Republican Labor, Northern Ireland Labor, Nationalist and

The Plebiscite

In the opinion of many, holding a plebiscite in Northern Ireland would be an exercise in futility, since the Protestants have ensured a 2-to-1 majority through the artificial creation of a six-county Ulster. If there is to be a plebiscite (a big "if" since the Catholic minority would probably boycott it), the Irish fortnightly review *Hibernia* has suggested three possibilities that it considers more realistic than the present British proposal.

1. The first would be to hold the referendum in the six-county area, but on a county-by-county or constituency-by-constituency basis–to do in fact what the Irish leaders of 1922 expected the Boundary Commission of 1925 to do. Such a decision 50 years ago would have produced a border very different from the present one and would have resulted in a smaller Northern state–but arguably a healthier one, for with a smaller Catholic population the Unionists might not have felt so threatened and consequently would have behaved in a less repressive manner.

2. A second possibility would be an all-Ireland plebiscite–an idea that has already received some support in the Dail. This would at least ascertain the views of people over the whole island, though this would hardly tell us much that is not known already, except perhaps to confirm what many people suspect: that in spite of the orthodoxy of reunification of all parties, very many in the South would be slow indeed to want too close a link with a turbulent, aggressive and unsettled North.

3. The third possibility would be to hold a plebiscite over the whole United Kingdom, and let the peoples of England, Scotland and Wales decide whether they want to continue to be linked with the six counties or if they would be happier to see a complete break.

Time Magazine

Under the "Starry Plough" a young lad sits manning his barricade where the Queen's Writ doesn't run.

Independent. The party's nonsectarian intentions were supported by the presence of Ivan Cooper, a Protestant M.P. from Mid-Londonderry. S.D.L.P.'s cumbersome title emphasizes the extent to which the group's members differ among themselves about the degree to which socialist policies should be promoted, but they have emerged as the most powerful opposition party in Northern Ireland today. In terms of a political settlement the S.D.L.P. has proposed that Britain and the Irish Republic have joint control over Ulster as an interim step toward unification of Northern Ireland with the Irish Republic.

Democratic Unionist Party The D.U.P. is a political front for the Rev. Ian Paisley and since the rise of Vanguard and the U.D.A., Paisley has increasingly been representing himself. Still in a Protestant party preference survey conducted by the Irish publication *Fortnight* Paisley's D.U.P. finished second to Craig's Vanguard.

Alliance Party In April 1970 individuals from the New Ulster Movement, the Northern Ireland Liberal Party and ex-Unionists came together to form an Alliance Party. The new party was both a challenge to the Unionists and an admission that the regime's historic governing party was unlikely to favor changes endorsed by the Alliance group. The new party endorsed the link with Britain, the 1969 reform program, and complete and equal partnership in government and public life between Protestants and Catholics. The Alliance Party ostentatiously attempts to maintain a cross-class appeal on socio-economic issues, favoring alliance between different political theories from conservative to labor, between all classes and religions. But for all its good intentions, Alliance remains decidedly middle class. And as such lacks grass roots power.

X. Personalities

I think I'll go and join me comrades
and talk a little treason.
Line spoken by actor Barry Fitzgerald in The Quiet Man

In Northern Ireland, constituencies are small enough that a candidate can personally canvass a majority of his voters, and oftentimes a personality will transcend party in the minds of the electorate. This is certainly the case with charismatic figures like Paisley or Bernadette Devlin, who, after attacking Home Secretary Reginald Maulding on the floor of the Commons, inspired one Irishman to observe: "If she were the whore of Babylon, we'd elect her now." The following profiles will give your students background on some of the personalities who will through their position, their individual presence or as representatives of their parties have a say in determining the fate and future of Northern Ireland. A listing of personalities, like parties, is risky, because the cast of characters is long and the potential for new leadership is always present.

Jack Lynch

Born the year after the 1916 Easter Rising, Jack Lynch is the Irish Republic's first Prime Minister or Taoiseach (pronounced Tea-shock), of the post-civil-war generation. The passions and factionalism of Irish politics compel him to perform a nonstop tightrope act between moderates and militants; he is working for a peaceful solution to the ageless "Irish question" while trying to avoid an outright collision with the Irish Republican Army, whose members can still find sanctuary by crossing the Irish border. Lynch is considered to be a master of "consensus politics," which puts him into alliance with the South's powerful Catholic hierarchy; this in turn only stiffens Northern Protestant's resistance to unification.

Segregated Education

Reminiscing about his education, Belfast *Telegraph* reporter Ed Curran recalled that there was a huge hedge that separated his school from the Catholic school. "When our rugby ball was accidently kicked over the hedge someone on the Catholic side would throw it back. Conversely, when their basketball came over on our side, we threw it back. But we never met one another."

The hedge was symbolic, because in Northern Ireland, a clear-cut division in the educational system separates state schools and Catholic schools. The state schools provide non-denominational religious instruction, as in England. The hierarchy of the Catholic church regards such instruction as inadequate for Catholic children and maintains its own system of schooling for Catholics. Thus the absence of Catholic pupils turns the state schools into Protestant schools. Only at Queens University, the New University of Ulster and in technical colleges does the hierarchy willingly accept co-education of Protestants and Catholics, but it is only about 5% of the population that has this opportunity.

"One of the tragedies of Northern Ireland is that the children of both groups are educationally segregated," says Bernadette Devlin. "Catholic and Protestant children seldom get to know one another as human beings. I remember that when I was in Catholic primary school, one of the girls' most popular rope-skipping songs ran:

Saint Patrick's Day will be jolly and gay
And we'll kick all the Protestants out of
the way.
If that won't do, we'll cut them in two
And send them to hell with their red, white
and blue.

The Protestant kids had their hate songs, too, where the Pope was the arch-bogeyman. Such attitudes, of course don't end in school; they only begin there. And eventually ignorance gives way to fear, and fear to hate, and hate, ultimately, to violence. Much of the responsibility for the sectarian system of education that breeds this intolerance lies with the Roman Catholic Church, which has put its interests in religiously indoctrinating its communicants above the need to reconcile the two communities."

William Craig

A former Home Affairs Minister in the Stormont government, Craig broke with the Unionists in 1970 and founded the ultra-right Ulster Vanguard Movement, which was the first attempt by Northern Ireland's multitudinous and contentious Protestant groups to close ranks under a more or less unified command.

To ensure survival of Ulster's British heritage and its attachment to the British Crown, Craig has advocated the complete restoration of Union control and the liquidation of the I.R.A.

A dispirited Protestant moderate in Belfast described Craig as the George Wallace of Northern Ireland. "He knows better than any Ulster Prime Minister what's on the mind of the Protestant community, and he offers what seems to be easy solutions." Unhappily, for many members of Ulster's million-strong Protestant community nowadays it is the violent solutions that look easy. If Craig takes over leadership of the U.D.A., which recently merged with L.A.W. and Vanguard, he could become the single most powerful man in Northern Irish politics.

The Rev. Ian Paisley

Son of a dissident Baptist preacher and moderator of Ulster's Free Presbyterian Church, "Big Ian" is unquestionably Ulster's most compelling orator. He has made a career out of anti-Catholicism, but his former wisecracks at the expense of "Old Red Socks," as he used to call the Pope, have toned down.

His Democratic Ulster Party is essentially a political front for himself, yet his influence cannot be discounted. He is the first politician in the North to have driven a wedge between the Protestant classes, accomplishing in just a few years what young Northern radicals and Sinn Fein Marxists have been trying since the early '60s to achieve.

Although a member of Parliament, Paisley was never really part of the Union establishment. He is a people's politician who of late has surprised even his critics with his moderate statements. He has warned Protestant extremists that "anarchy cannot be answered by more anarchy," and as a solution to the Irish problem has advocated "total integration with Great Britain."

Brian Faulkner

If Bill Craig is the George Wallace of Northern Irish politics, then Brian Faulkner is the Richard Nixon. He has both Nixon's reputation for trickiness and Nixon's ability to recover from defeat. Faulkner was twice beaten for the premiership before he finally won it, and even now, amid the wreckage of the Stormont government, no one is completely discounting Ulster's shrewdest politician, although he will need all his Nixon-like qualities if he is to salvage a position for himself and the Unionist Party in future negotiations with the British government.

John Hume

A former seminarian and schoolteacher, Hume has in the opinion of many the best political brain in Ulster, but he is vying with Gerry Fitt, his party leader, for the role of the Northern Catholic who will be called to London to solve the Irish problem.

It was Hume, over Fitt's opposition, who engineered the S.D.L.P. walkout from Stormont in 1971, which left the Unionists talking to each other and explains a great deal of S.D.L.P.'s credibility as Catholic spokesmen today.

Gerry Fitt

An ex-seaman, Fitt is a crusty old-style party politico who would have been at home in Tammany Hall. He likes maneuvering in what the Irish insist on calling "the corridors of power" (he and Paisley were the only two politicians to sit in both the Stormont and Westminster Parliaments), which may explain why he thought the S.D.L.P. walkout was suicide.

From 1968 through June 1970, Fitt was the most important figure in Northern opposition politics, but since switching from the R.L.P. to the S.D.L.P., he finds himself cemented in a coalition with men whose attitudes and approaches are vastly different from his. Writing in *Hibernia*, Michael McKeown feels time may have passed Fitt by. Says McKeown: "He could attack injustice, but could offer few proposals as to how to create the just society.

Still, it may be a mistake to discount Gerry Fitt. It is a bit like discounting Chicago's Mayor Daley. The old guard has a way of coming back when the young reformers find their vision does not exactly jibe with reality.

Edward Heath

When Edward Heath became England's Prime Minister in 1969, the Protestants were certain that the Conservatives would be more sympathetic than Labor to their point of view, so it was particularly ironic that a Tory government was the one to abolish Stormont.

Like the P.M.s before him, Heath was quite willing to let Northern Ireland conduct its own affairs, but he had the bad luck to arrive on the scene when Stormont had become a liability in terms of the United Kingdom.

Since imposing direct rule under his proconsul William Whitelaw, Heath has been most anxious to transfer Ulster from the military to the political arena. And he is under tremendous political pressure to do so. Labor Party leader Harold Wilson now believes that reunification of the two Irelands is inevitable and has put forth a plan to achieve that unification, leaving Heath no alternative but to put forth a proposal of his own. The Prime Minister is also nettled by the growing hostility to his Northern Ireland policies at home. The English, like the Americans, want their troops out.

William Whitelaw

As Secretary of State for Northern Ireland, Whitelaw has the most thankless job in British politics. A former chief Tory whip in the House of Commons, Whitelaw is a Scottish landowner, a former officer in the Scots Guards and a Cambridge graduate. Whitelaw brings to the job a reputation for common sense, compassion and political skill and courage.

He will need all of these attributes and more if he is to escape the "graveyard" of English politicians. Since taking over as proconsul, Whitelaw has attempted to match a concession to the Catholic side with a concession to the Protestants. After dramatically reducing the number of internees held in Long Kesh and other detention camps, Whitelaw responded to Protestant demands by clearing the so-called "no-go" barricades from Catholic strongholds in Londonderry and Belfast.

But he is the first to admit that such actions are merely to buy time and "to provide basic security upon which a political solution can be built." It is a political solution that Whitelaw and Heath are desperately looking for.

Bernadette Devlin

In 1969 and 1970 Bernadette was synonymous with the civil rights movement. "Firebrand," the press called her as she hurled rocks from behind the barricades in Derry's embattled Bogside ghetto.

Today the youngest female member of the British Parliament is strangely quiet. When England imposed direct rule on Ulster, *TIME* correspondent Honor Balfour reported that Devlin "slumped like the dormouse in *Alice* on the Labor benches, and merely watched the proceedings through her spaniel hair."

Yet it was Bernadette who stalked across the floor of the Commons to physically attack Home Secretary Reginald Maulding calling him a "murdering hypocrite." While her political power base is narrow she does remain a visible symbol of Irish resistance to British rule. She tacitly supports the Irish Republican Army and actively urges a socialist revolution in both England and Ireland. In that sense she has moved well to the left of the civil rights movement.

XI. Options

> *It was the soldiers of Elizabeth I*
> *who conquered Ulster, when Ulster*
> *was the last of Ireland's independent*
> *kingdoms, and if anyone puts the island*
> *back together it will probably be*
> *the soldiers of Elizabeth II.*
> *Jane Kramer in* The New Yorker

Since suspending Stormont last March, England has imposed direct rule on Northern Ireland but this must be seen as a temporary solution if for no other reason than government by martial law requires vast resources in money and manpower that the Crown can no longer afford. A more permanent solution must be found. What are the choices? They can range anywhere from a hardline Protestant regime to a Marxist Irish workers republic, but as Richard Rose warns, "anyone seeking to govern Ulster must accept the limitation that he governs without consensus."

Following the September peace conference, Secretary of State Whitelaw issued a "green paper" in which he outlined the various options opened to Ulster including England's probable contribution. (see Option #2). For the purpose of discussion, debate and role playing, the T.E.P. has drawn up its own "green paper" listing five separate options but students should make distinctions between long and short term solutions and be aware that options overlap.

1. Restoration of the Stormont Government. Only the most ardent Unionists believe that Stormont ever will be restored in its old form. From the start the six counties were artificially contrived to ensure the domination of one community over another. Yet the consideration of such a proposal is of value to the student of history since it will familiarize him with the inequities of that regime and help him to understand the underlying causes of the present conflict. Must reading for this assignment is *Ulster*, by the Insight Team of the London Times and *How Stormont Fell*, by Henry Kelly. (See Bibliography) Both books are available in paperback.

An Island Once Again?

For 50 years united Ireland has been one of those safe Irish myths that inspired songs, poems and fiery speeches, but now that unification has become a topic for serious discussion, politicians on both sides of the border are somewhat somber over the prospects.

While every Free State government including the present one has given lip service to a united Ireland, any immediate moves in that direction would mean the admission of ex-unionists, S.D.L.P. members, Provisionals all of which would shake up the cozy, well-understood 26-county setup. This Jack Lynch's government is not anxious to do.

Any move to accommodate the North would also require vast constitutional changes. Article 44 of Ireland's 1937 constitution recognized the "special position" of the Catholic Church, allowing it to dictate on matters of divorce, censorship and contraception. The Irish government has virtually handed over control of secondary education to the Church, which means that a dual and equal education program would have to be established in a united Ireland.

From the standpoint of the North, Catholics as well as Protestants would be reluctant to break ties with Great Britain because their standard of living is simply higher than in the Republic; this is particularly true in terms of health and welfare benefits. With twice the Northern population, the South spends half what Ulster does per capita on social services.

A plebiscite would surely confirm Ulster's willingness to remain a part of Great Britain, but Great Britain may be less than willing to remain indefinitely with the six counties, and it is this hard fact that is forcing reluctant politicians on both sides of the border to give serious thought to a united Ireland before the impossible dream becomes a harsh reality.

2. Establishment of a New Coalition Government for Northern Ireland. This is a far more realistic solution than the restoration of Stormont since it would hopefully compensate for the inequities of the old regime through the creation of a truly democratic form of government that gives equal voice to Protestant and Catholic. At the September conference, the Unionists proposed a 100-man parliament, with an elected Prime Minister, on the lines of the old Protestant controlled 52 seat assembly at Stormont Castle. Although the plan would allot some power to the minority in the form of committee chairmanships, control would still be in the grip of Ulster's Protestants.

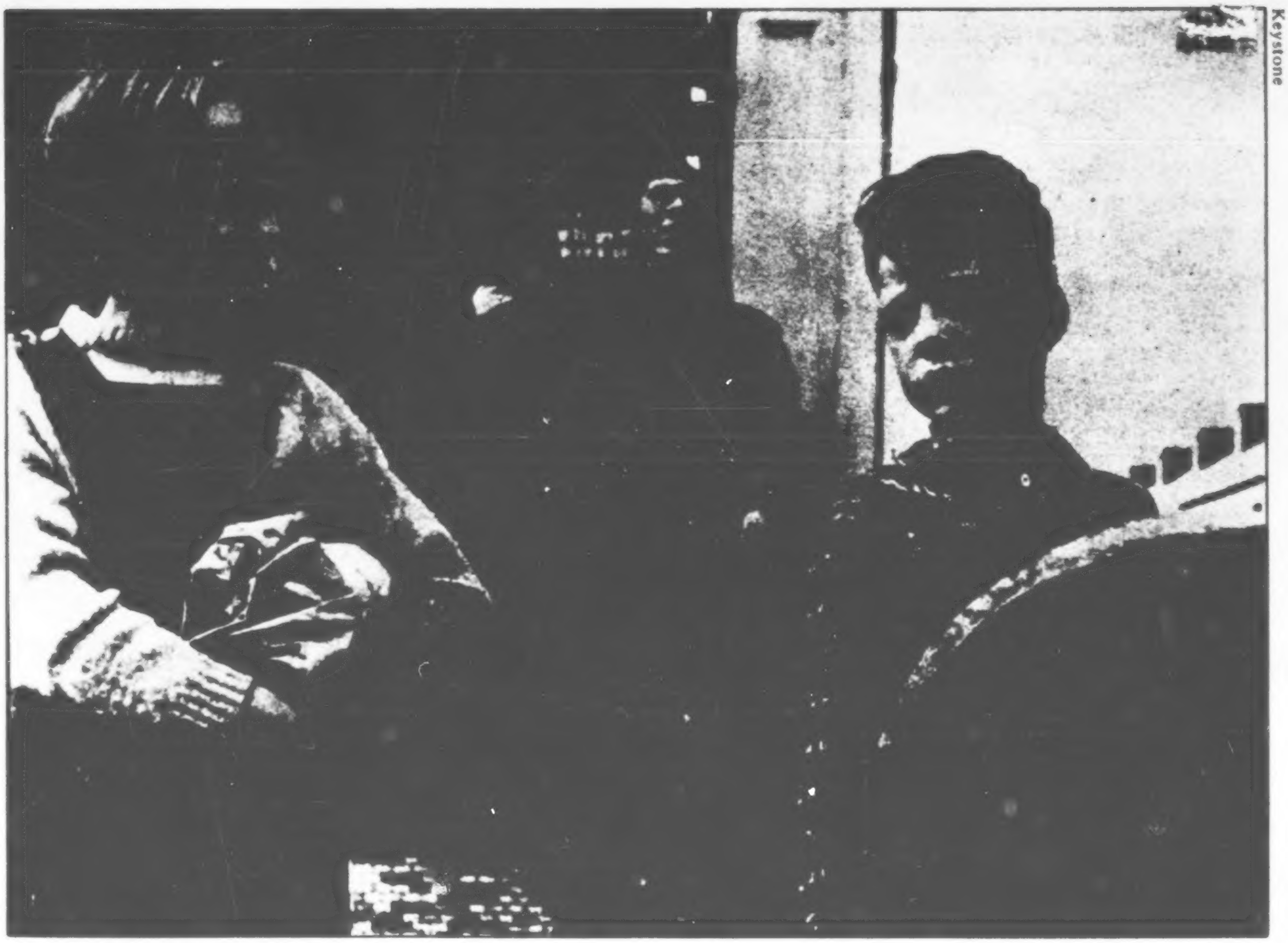
The two moderate groups attending the September conference, the Alliance and Northern Ireland Labor Party, favored a regional assembly with more power for the Catholic minority, whose committee chairman would replace the Prime Minister. Under these proposals, the province would be in the executive control of a committee of Catholics and Protestants. There would be no prime minister.

At this writing, the British Government is contemplating a 100-seat regional assembly to replace the 52-member parliament that was disbanded upon direct rule. Membership in the assembly would be based on proportional representation, which would give the Catholic groups, as well as moderate parties, a sizable share of seats. Although the new assembly would have control over domestic affairs, such as health, education and development, responsibility for the army as well as many functions of the police would remain in Britain's hands. It is also indicated that Britain will call for a council of Ireland—comprising representatives from Ulster, the Irish Republic and London—to deal with mutual economic problems, especially in the event of Britain's entry into the European Economic Community.

Obviously the creation of a coalition government will depend on the willingness of all parties to compromise. Have your students represent the different parties listed in the preceeding chapter and attempt to work out an acceptable compromise.

3. Incorporate Northern Ireland into the United Kingdom—Like Scotland or Wales, Northern Ireland could be made an integral part of the United Kingdom. While local government elections would remain of some importance, the parliamentary majority governing Northern Ireland would be determined overwhelmingly by the votes of English electors. Under such an arrangement Ulster would contribute something like three percent of the MPs at Westminster. The chief executive in the Scottish or Welsh office sits in the British cabinet and is immediately answerable to Parliament in Westminster for his actions. Such a change in Northern Ireland would evoke memories of the fateful and ultimately unsuccessful British effort to govern Ireland by an Irish Office at Dublin Castle. Regardless of the merits of integration with the U.K., it's very questionable that the British Parliament wants it because it would mean introducing some 20 Northern Irish members into the House of Commons and some of those members would be opposed to integration to start with. Nor is Britain anxious to exacerbate her relationship with the Irish Republic.

4. Independent Northern Ireland—The opposite of integration is for Northern Ireland to splinter off from the U.K. Since home rule for the South, both Conservative and labor governments have supported the north's attachment to the U.K. Yet withdrawal, out of deference to local wishes or an admission of the ungovernability of Ulster, is now more than a theoretical possibility. During the Home Rule controversy the pros-



Northern Ireland's greatest tragedy is its children. They learn bigotry in their nursery rhymes and speak ugly epithets with angelic smiles, unaware that they are carriers of the crippling burdens of the past.

Keystone

pect of succession in defiance of the U.K. Parliament helped lay the foundations for the Stormont regime. In the aftermath of reforms introduced to placate civil rights demonstrators, a few Protestant ultras—Craig among them—made speeches raising the possiblity of a unilateral declaration of independence. The 1968 Loyalty survey showed that a substantial proportion of Protestants would endorse "any measure necessary" to keep power out of Catholic hands.

In population, location and resources, an independent Ulster would be neither the strongest nor the weakest of states. Moreover, because planters and their descendants (*i.e.* the Protestants) are a majority, and the descendants of the native Gaels (*i.e.*, the Catholics) a minority, an independent Ulster would be prima facie more viable than a regime like Southern Rhodesia, where a minority of settlers seek to rule permanently a large native majority.

But if separation were to become a reality, Professor Norman Gibson of the New University of Ulster points out that it would inevitably mean that the present geographical area of Northern Ireland would have to be reduced. That is, many areas with Catholic majorities would be ceded to the Irish Republic in order to secure a more governable Northern Ireland.

However improbable, the concept of an independent Northern Ireland remains a possibility. Have your students speculate on how it might come about. Professor Gibson said it could emerge as a consequence of a large-scale civil war or alternatively, if Britain attempted to push the North into some kind of a united Ireland. You may want to broaden the focus on Northern Ireland to a general discussion of what constitutes a nation. Perhaps the most sensible test of a nation's viability would be economic sufficiency: the ability to support its people without massive outside aid. Rose seems to feel Northern Ireland could do this, and he points out in his book that "even without British grants, the per capita income of Ulster would be higher than that in the Republic of Ireland." Professor Gibson, on the other hand, warns that "no economy the size of Ulster's could experience the loss of British financial and economic support on the scale which the province received without suffering great misery and impoverishment that would last for years.

United Ireland—Ever since partition, the patriots have dreamed of unification. Whether the dream of a 32-county republic will ever become a reality depends on the North's willingness to allow itself to be absorbed into the South *(see box page* 11*)* and the South's willingness and ability to correct economic imbalances and make major constitutional revisions, particularly in terms of its relationship with the church. As stated earlier, it is questionable whether the South would be willing to make these adjustments voluntarily, particularly since it would involve entertaining a multiparty government to ensure the rights of the Protestant minority.

Particularly worthy of consideration was a plan put forth last year by opposition leader Harold Wilson, which represented the first endorsement of Irish unity to come from an important British politician since Gladstone. It calls for a commission, representing the major parties of Westminster, Stormont and the Dail, to draw up a constitution for a 32-county Ireland which would in turn be ratified by those three Parliaments, to go into effect in 15 years. And the new Ireland would be a member of the British Commonwealth.

No one in Ireland could afford to like the plan much. The North, predictably, rejected it altogether. The South rejected it because it did not call for an immediate and unconditional end to internment and because it did call for participation in the Commonwealth. But Wilson managed by his proposal to open debate in England on the question of Irish unity. And Heath by accepting the debate made the question a legitimate one. Eventually Heath will have to either discredit the Wilson plan or match it with a good one of his own.

The whole question of Irish unity is an intriguing one. Have your students put forth, as Wilson did, their own proposal for a united Ireland. As an exercise in foreign policy have them represent the leaders of various political parties in the North and South of Ireland, as well as playing the roles of British statesmen, and attempt to implement their proposals. In doing so, they should anticipate opposition with arguments for unification. Both Wilson and Heath debated the issue of Irish unification. Have your students study the pros and cons of unification and then let them conduct their own parliamentary debate on the subject.

A Trip to an Occupied Country

Editor's Note*: In July of last summer, violence in Northern Ireland escalated dramatically when a series of explosions rocked the city of Belfast. The incident, referred to as "Bloody Friday," took nine lives and injured 130 people. Four days later Britain withdrew 4,000 troops from her NATO command in Germany and rushed them to Ulster, bringing her troop commitment there to 21,000. But the presence of the Tommies did not ensure the peace. At least two bombs are detonated daily, and the death toll is now surpassing 600. Ulstermen have had to accustom themselves to the surrealistic world of urban guerrilla warfare where violence has become an everyday occurrence. Last August I crossed from the South of Ireland into the North. The following report is what I saw and sensed for five days in Belfast.*

Before flying from Dublin to Belfast, I put in a call to *TIME*'s London bureau chief, Curtis Prendergast, who advised me to cancel my flight and go by rail. It was good advice. You get a feel for the land when you go by train, and the scenery is beautiful between Dublin and Belfast. For a good portion of the trip the tracks skirt the Irish coast, revealing long stretches of beach and occasional fishing villages with boats lying lifeless on their keels waiting for the tide to come in. Across from me a group of children, refugees from the North returning to their homes, crowded against the window pointing excitedly toward a ship that was close enough for me to make out the Union Jack. The children had imagined the train into a submarine and were firing torpedoes at the English freighter, which floated along oblivious to the attack.

After a stop at Dundalk the rails cut inland toward Portadown, and the flat country with its rock-bordered fields and neat rows of haystacks gives way to moss-green hills silhouetted against the cumulus-clouded sky, which occasionally parts to emit shafts of golden sun that pinpoints distant patches of pastureland.

"It's beautiful country," the woman next to me says. But she says it sadly, and you get the impression that something is missing. She is a nurse at the Royal Victoria Hospital in Belfast, and she lives in the city's lower Falls area, which has seen heavy fighting since "the new troubles," as the Irish call their undeclared war. In dispassionate tones she tells me about her life in Belfast. "They say you can get used to anything," she says, "but I'll never get used to living with fear. My children won't sleep without me, and they keep asking if the bombs will hit them." She tells me she was in the emergency room of the Royal Victoria on "Bloody Friday" and describes the scene: "It was horrible. People were brought in with their arms and legs blown off. One young lad was blinded by flying glass, and he kept asking when he would see again. No one had the courage to say 'never.' " The nurse paused to look out the window. "I used to be a soft person," she said. "Now I'm hard, and they made me that way." She didn't define "they," so I asked her. "The bombers," she said. "I'm a Catholic and I live in Falls Road, but that kind of bombing is senseless," she said. (I recall the Provos took credit for it but claim the English never responded to their warning.)

The train station at Belfast was bombed just a few days earlier. When we arrive I notice the workmen have already begun to replace the roof, which was completely blown off. I check into the Europa Hotel next to the station only to find out it has been bombed on three separate occasions, but one of the security men is reassuring: "Don't worry, mate," he says, "the I.R.A. doesn't have enough jelly to finish the job." (Jelly is short for gelignite, a pliable explosive favored by the Provos, who have been conducting the bombing and fighting since the Official wing of the I.R.A. agreed to a truce in June.) My room is on the tenth floor. From my window I can see a British soldier standing in an alley several blocks away, and I think what an easy target he would be for a sniper. I shot him with my Nikon.

For the past week the papers have been full of statistics on the troop buildup, but still I am not prepared for what I see. Belfast is an occupied city. The streets are patrolled by Saracen tanks and armored personnel carriers, which have recently been recalled by the British military for additional steel plating to protect the occupants from the metal-piercing ammunition now in the hands of the I.R.A.

In almost every corner, checkpoints are manned by British soldiers in camouflage battle dress who are armed with automatic high-velocity rifles. They stand in doorways and alleys scanning the rooftops for would-be snipers. In the eyes of the soldiers one can sense the psychological advantage the gunman holds. "You never know where it's going to come from," a young Tommy tells me. He has only been in Belfast four days, and he is anxious to get back to Germany, where his unit was transferred from. He tells me he saw one of his mates get hit just below the waistline of his flak jacket. Both the Provos and the army are castrating each other with their bullets. It's that kind of war.

But it is the bombs people fear most, and the memory of Bloody Friday's detonations is still fresh in everyone's mind. Signs are posted on the streets saying "Control Zone. Cars Must Not Be Left Unattended." When they are, people walk around them or quickly past. Bags are constantly checked, and on one occasion, I saw soldiers lifting the blankets in a young mother's baby pram. "It's Algiers all over again," a French journalist remarked, and however accurate that assessment might be it is the bomb and the threat of the bomb that remains the most insidious weapon of the urban guerrilla. "There was a time," mused Ed McNaulty, a young Belfast dockworker, "when I would think nothing of dropping into a pub for a pint. Now I almost never stop, because you never know where a bomb might be planted."

I found myself sitting away from street windows in the coffee shops and pubs I stopped in, although this precaution was not taken by the Belfast natives, who seemed oblivious, at least outwardly, to the danger of explosion. "If it comes, it comes," a storeowner explained philosophically. On another occasion, sniper fire sent me scurrying into a doorway, where I found myself next to an elderly midtown shopper who ironically enough was on her way to a "bomb salvage" sale. After listening to the next exchange of gunfire, she left the protection of the doorway. "That's at least a block away," she said, before charging resolutely toward the blown-out shop.

They're tough, these Ulster people, and I guess my compassion is for them. After all, the gunmen and the soldiers are both volunteers, partners by choice in this seemingly endless conflict, but the limbless victims were never consulted before they were blown to bits, nor were the innocents caught in crossfire, like a 12-year-old schoolgirl named Annette McGavigan who was still holding a lollipop in her hand when they found her body on one of the Bogside's narrow streets. And the nurse from the Royal Victoria does not show up on any casualty reports, but it is the measure of the land when a soft woman turns hard or when children have to live in fear—or worse, hate—perpetuating a cycle of bigotry for each succeeding generation.

The real tragedy of Northern Ireland is the children. A Belfast psychiatrist told me that they have fixed attitudes by the time they finish primary school and see the Catholics or Protestants as their natural enemy. Yet if there is hope for this troubled land it comes from people like Jean Dougan, a mother of three whose husband was killed in a bomb blast in March. Mrs. Dougan does not want to know who planted the bomb that killed her husband because she would hate him too much. "I don't want to hate," she says, "I don't want to pass it on to my children because that's just what's wrong with this country now."

—B.J.B.

XII. BIBLIOGRAPHY

Boyd, Andrew, *Holy War in Belfast*. Anvil Books, Tralee, Co. Kerry, Ireland, 1969.
Carson, William A., *Ulster and the Irish Republic*. William W. Cleland, Belfast, 1956.
Curtis, Edmund, *A History of Ireland*. University Paperbacks, 1961. *A History of Medieval Ireland*. Methuen, London, 1938.
Devlin, Bernadette, *The Price of My Soul*. Alfred A. Knopf, N.Y., 1969.
Gallagher, Frank, *The Indivisible Ireland*. Victor Gollancz, London, 1959.
Gwynn, Denis, *The History of Partition*. Browne & Nolan, Dublin, 1950.
Kelly, Henry, *How Stormont Fell*. Gill & Macmillan, Dublin, 1972.
Macardle, Dorothy, *The Irish Republic*. Victor Gollancz, London, 1937.
McCarthy, Joe, *Ireland*. Time-Life Books, New York, 1970.
O'Brien, Conor Cruise, *Parnell and His Party 1880-1890*. Clarendon Press, Oxford, 1957.
O'Hegarty, Patrick S., *A History of Ireland Under the Union*. Methuen, London, 1952.
Rose, Richard, *Governing Without Consensus*. Faber & Faber, Ltd., London, 1972.
Sweetman, Rosetta, *On Our Knees*. Pan Books, Ltd., London, 1972.
Sunday Times Insight Team, *Ulster The*, Penguin Books, Middlesex, England, 1972.
Wilson, Thomas, ed., *Ulster Under Home Rule*. Oxford University Press, 1955.
Woodham-Smith, Cecil, *The Great Hunger*. Harper & Row, 1962

Film

"A Sense of Loss," directed by Marcel Ophuls, focuses on Northern Ireland. Ophuls' interviews range from Bernadette Devlin to Ian Paisley, from the general of the occupying army to leaders of the I.R.A., but his unique gift is coaxing the humanity out of the survivors of a tragic problem--and providing, not answers, but understanding. A Cine Vest-Maxpal Production.

Game Simulation

If your students enjoy role playing and are into game simulation, we recommend a game called "Starpower," published by Simile II of La Jolla, California. "Starpower" can be applied to the power struggle within Northern Ireland, since it is a game in which a low mobility three-tiered society is built through the distribution of wealth.

Appendix E

Ireland: The Historic Background

Review Filmstrip Questions

1. The ancient Gaelic name of Ireland is ____.
2. In early days in Ireland, the many kings or chieftains were constantly at war. All minor kings were subject to the High King of Ireland at T____.
3. Under the King at Tara were 4 other kings who ruled the provinces of Ulster, ________, _______, and ________.
4. In 432 Ireland's Golden Age began with the landing of St. ___________.
5. The Rock of C______ is a place in Tipperary where St. Patrick converted many people; the native Druids were nature worshippers who held many _______ and ________ as sacred.
6. When barbarians overran Europe, Ireland remained a land of _________.
7. During the Dark Ages, the monks copied manuscripts in Greek and Latin. The 8th century Book of ______ in Trinity College, Dublin, is a fine example of the art of illumination.
8. Ireland is called the island of saints and __________.
9. From 795 - 101_ Danish invaders plundered churches and monasteries. This time is called the Norse ________.
10. In 837 the Danes seized the land near the mouth of the Liffey River, where they built a city which is now called _______.
11. The famous Irish hero Brian B____ drove out the Danes in 1014. He broke the power of the Norsemen in Ireland at Clontarf.
12. Elizabeth _ continued the suppression of England begun by the Normans.
13. In 1649, _____ crushed the revolt of the Irish with terrible cruelty. The time of "Cromwell's Curse" has not been forgotten to this day. Cromwell gave the fertile land ______ of the Shannon to his soldiers.
14. The Catholic James II was defeated by the Protestant William of Orange at the Battle of the B_____ in 1690.
15. Under the English, the penal laws forbade the Irish _________.
16. After the Act of Union, the English broke their promise to the Irish and refused to give the Irish __________.
17. Robert Emmet led an unsuccessful rebellion in 180__, and was hanged.
18. Daniel O'Co_______ was called the "Great Li_________."
19. The great potato famine, from 1845-1847, killed or forced to emigrate at least _____________ of the population.
20. In 19___ Irish nationalists seized public buildings and declared Ireland free at the G.P.O. in Dublin. The rebellion lasted __ days. It is called the Easter ______.
21. The I.R.A. is the Irish _______________. They use _______ warfare tactics.
22. The Black and Tans were terrorists sent by ______ to Ireland to burn and pillage Ireland.
23. There are _________ counties in Northern Ireland.

24. In 1932, De Valera abolished the oath of allegiance to the k_____.
25. The new Republic of Ireland was proclaimed on April 13, 194__.

Eire - The Irish Republic. The Historic Background. Sound, color, 1970. Eye Gate House, 127-A. Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica, N.Y. 11435

1. Eire 2. Tara 3. Munster, Leinster, Connacht 4. Patrick
5. Cashel ... animals and different kinds of trees 6. learning
7. Kells 8. scholars 9. 1014 10. Dublin 11. Boru
12. I 13. Cromwell ... east 14. Boyne 15. voting rights,
education, employment 16. enfranchisement 17. 1803

18. O'Connell .... Liberator 19. one half 20. 1916...6....
Rising 21. Republican Army ... guerrilla 22. England
23. 6 24. king 25. 1949

Ireland: People, Education, Transportation

Review Filmstrip Questions

1. In 1946, there were approximately ______________ people living in Ireland.
2. The greatest contribution of the Irish to the world's art has been in the field of ________.
3. The best known of the Irish fairy folk is the tiny elf, the ___________. He is a ___________ by trade. He has a pot of _____ hidden away, and if you catch him, he must_____________.
4. The unfriendly spirit, with shrieking howls, is the __________. She wails outside people's homes when someone is about to ____.
5. _______fifths of the Irish people live on farms of _____acres or less.
6. The farm homes are thatched, often made of stone, and called ________, an abbreviation of cottages.
7. The farmer's fuel is dried peat or _____. It is smoky and ____ smelling.
8. Ninety-_______ percent of the people are Roman Catholics; 4.2 are Protestant Episcopalians; 1 percent are Presbyterians.
9. In 432 A.D., St.________ arrived and converted the Irish. Previously the religion of the Irish was ________ or nature worship cult. Under the reign of Elizabeth __, the Catholic religion was ___________.
10. Education in Ireland is compulsory until the age of____.
11. The National University in Ireland has three constituent colleges: at Cork, Galway, and ______. Trinity College, Dublin, is famous for its _______________ school.
12. The languages spoken in Ireland today are __________and _________. English was forced on the Irish _____ years ago.
13. The Gaelic found on the _______ coast of Ireland, and on the western islands, is the purest Gaelic. Gaelic is also spoken in Scotland.
14. Irish linens and _______ are famous for their design and skill of weaving.
15. The Irish sweepstakes, held _________, pays for hospitals and medical facilities in Ireland.
16. Unpaved rural dirt roads are called __________.
17. The canal system in Ireland dates back to the __________th century.
18. The most important shipping line in Ireland goes from Dublin to __________, England.
19. The transatlantic airport is located at _____________, near Limerick. It is operated by Aer Lingus.
20. Ireland is famous for three things: _______, __________, and ____________.
21. Autos are few and small to conserve ___________.
22. Recent medical reports have connected low incidence of heart

disease in Ireland with vigorous physical __________ of the Irish.

23. Hurling, similar to ______, is played extensively in Ireland, since 1884. The field is 140 yards long and 80 feet wide. The goals at the end are 21 feet apart and are connected by an eight-foot-high crossbar. There are _____ players. The goal is to drive the ball between ___ goal posts.

24. Soccer football has replaced ________ as the national game. Its object is to move the ball forward toward the opponent's goal only by ________________. There are _____ players on each team. The players wear ___ padding. There are two 45-minute _______, with a 10-minute intermission.

25. The Great Northern Railway has charge of transportation on both sides of the border and is the link between Dublin, capital of ________, and B_________ in Ulster.

Eire - The Irish Republic. Historic Background. Sound, color, 1970. Eye Gate House, 146-01 Archer Avenue, Jamaica, N.Y. 11435

1. 2,955,107 2. literature 3. leprechaun; shoemaker... gold ... show his captor where his gold is 4. banshee ... die 5. Three- ...50 6. cots 7. turf ... sweet, pungent 8. ninety-four 9. Patrick ... Druid ... I ... suppressed 10. fourteen 11. Dublin ... medical 12. English ... Gaelic ... 600. 13. extreme western 14. woolens 15. annually 16. boreens 17. eighteenth 18. Liverpool 19. Shannon 20. Guinness, horses.....the Abbey Theatre 21. gasoline 22. exercise 23. field hockey ... 15 ... the opponent's 24. hurling ... kicking ... 11 ... no ..... halves 25. Ireland ... Belfast.